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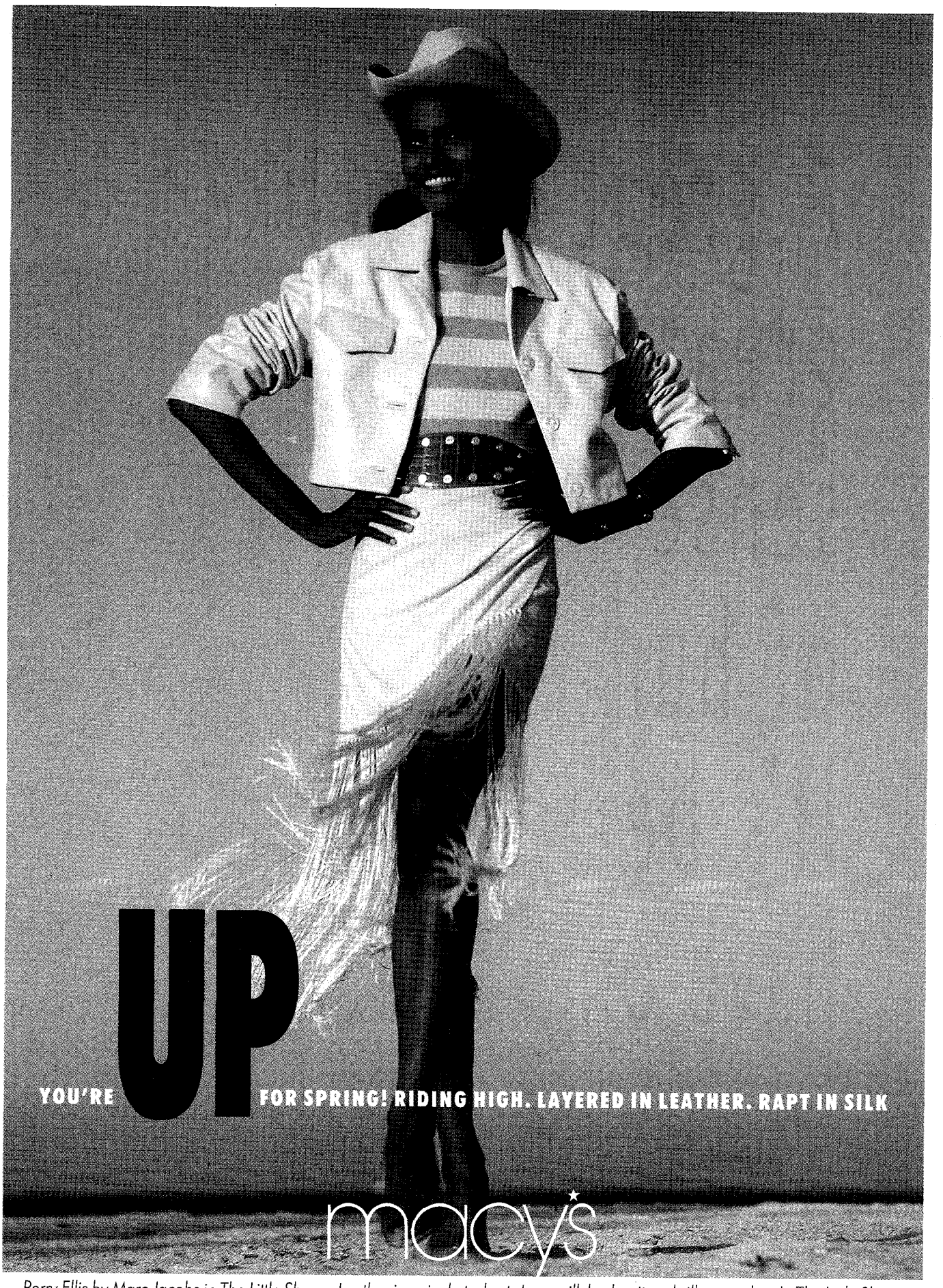

Perry Ellis by Marc Jacobs in The Little Shops Leather jean jacket, short sleeve silk bodysuit and silk wrap skirt. In The Little Shops on Three, Herald Square. Call Linda Lee at Macy's By Appointment for details: 212-560-4181. Outside New York call 1-800-343-0121. Use your Macy's charge or the American Express® Card.

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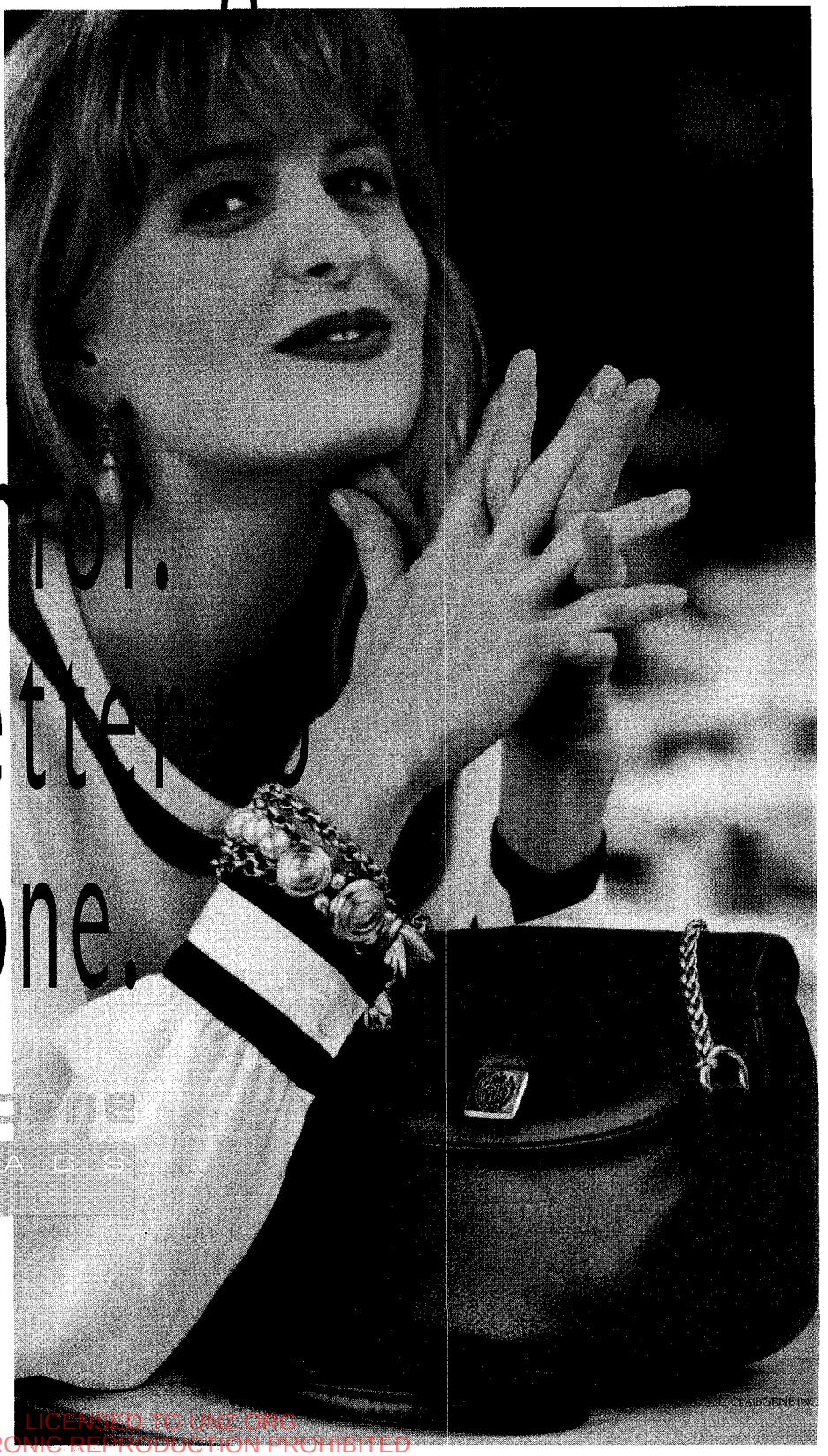
A great bag is like a great sense of humor. It's better to have one.



Liz claiborne

HANDBAGS

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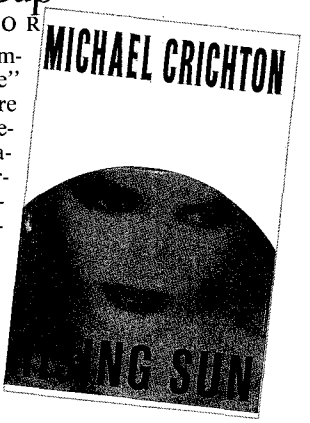
50 The Demon Gap
BY JOHN TAYLOR



Last year, John Taylor tackled victimization: America's "Don't blame me" myopia. Now it's *demonization*—pure paranoia. Popular culture, lost in recession, is irrational. It ascribes malevolence, indeed pure evil, to foreigners, minorities, the Establishment. From David Duke to Oliver Stone, everyone talks conspiracy. And *Rising Sun,* Michael Crichton's xenophobic thriller, evokes the next "evil empire." In it, Japan (the new demon) plots the systematic destruction of American business.

56 Fire and Ice
BY STEPHEN J. DUBNER

You are, say, Universal Studios. Despite all of your power, all of your might, a few hoods in Bed-Stuy are costing you millions. Who's gonna grab those bootleg videos? Or perhaps you're Rudolf Bing, the grand impresario. You are rich, and ravaged by Alzheimer's. When you elope with a youngster, who's on your side? Look no further than DellaMan Security. For $65 an hour, DellaMan rights various wrongs—crack houses, lotharios, the occasional deadbeat. It's a classic partnership: two ex-cops. One wears Hugo Boss; the other, 75 tattoos.

64 Spring Fashion
BY MARTHA BAKER

Women are behind bars (pinstripes, that is)—and under men's suits. There's a day at the races, a night at the Opry. And though lace is more, hems are more or less . . . negotiable. For '92, the rights of spring are tougher to call—for men *and* women. But *New York*'s fashion editor, Martha Baker, has a 48-page suggestion.

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Cover: Photograph by Chuck Baker.
Wool jacket, $1,390, and organza bodysuit, $500, by Donna Karan, at Barneys New York, Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue. Model: Nicole Beach. Hair: Enzo Laera for Coppola/L'Oreal. Make-up: Tracie Martyn for Pierre Michel Salon.

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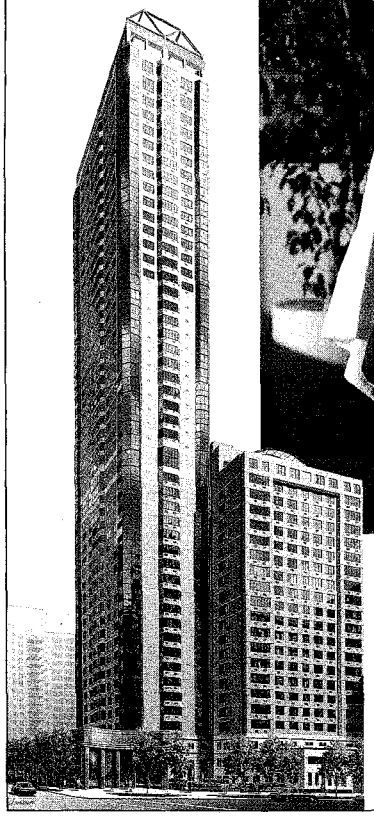

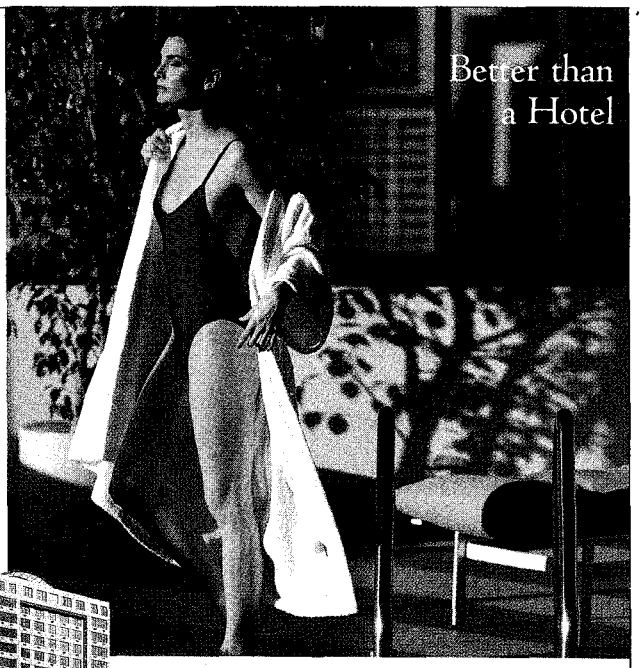

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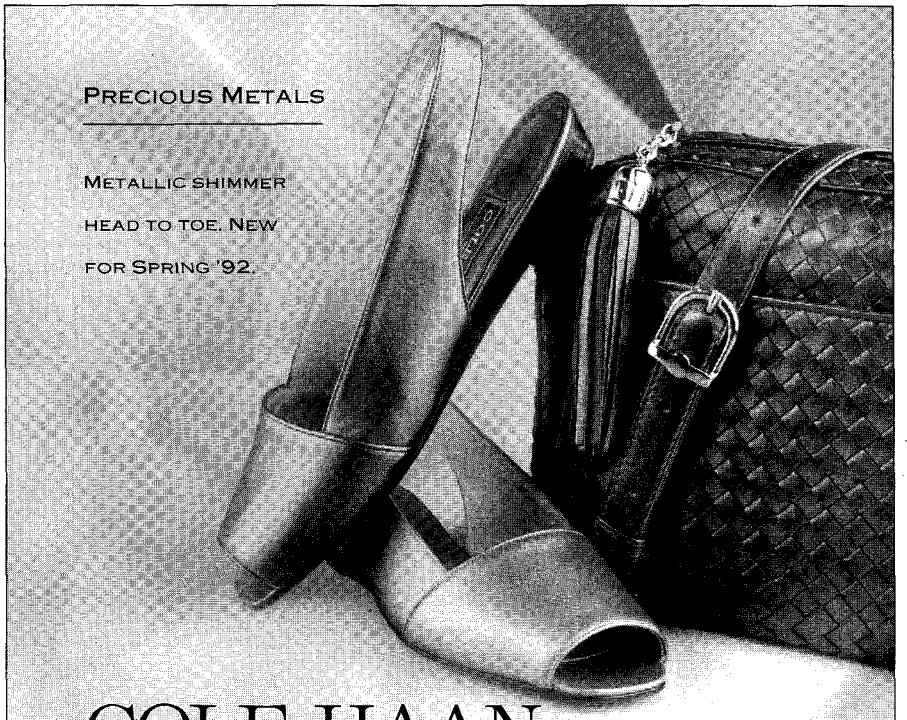

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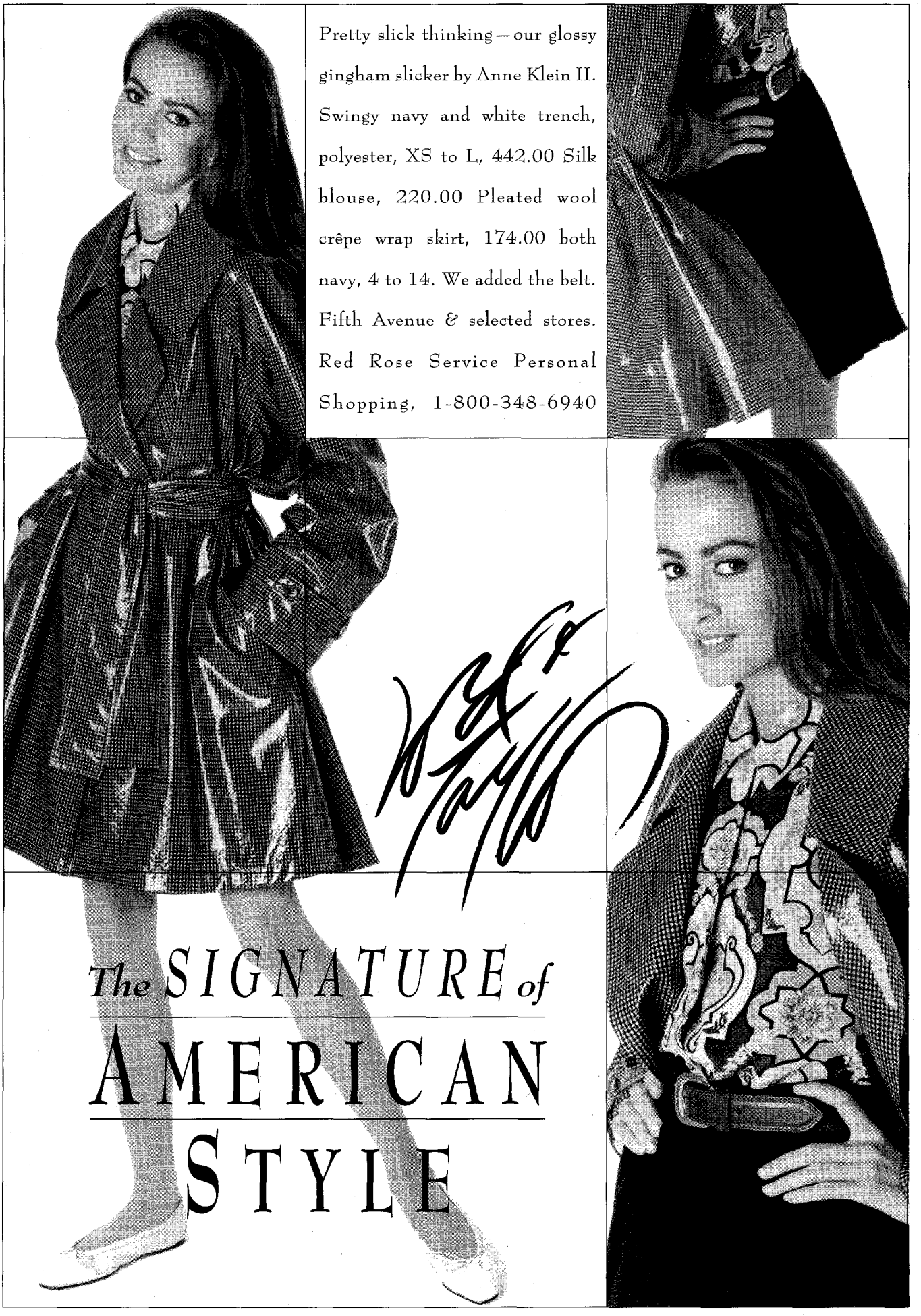

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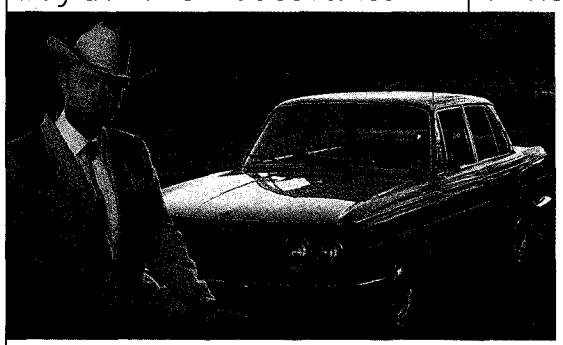
WE CAN'T PROVE ARE BETTER DRIVERS, MAYBE THE

Ask the owners of one of the current crop of new luxury automobiles why he or she bought the car he or she bought, and you'll no doubt get a variety of answers.

Some will probably cite the image and prestige of the automaker. Others may wax poetic about the car's quiet operation and fine craftsmanship. Still others may offer up the concept that a car is just a car is just a car, so why not buy the one that costs less?



▲ "You sit up high in a BMW, there's glass all around. It's easy to see, you've got lots of visibility to take in what's going on around you. I like that." Don Orman, Owner 1969 BMW 2000A

While these are all sound reasons for buying a home appliance, BMW believes that a car is not just a car, and a car with a premium price should do more than simply improve the driver's image.

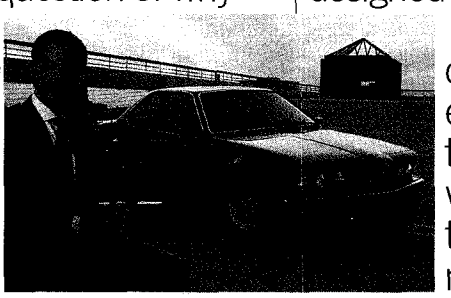
It should improve nothing less than the driver's ability.

Our owners seem to agree.

▲ "When I took the car for a test drive, I knew the difference. I could feel it in the steering wheel...we were one." Dr. Jim Dacey, Owner 1980 BMW 320i

"The BMW brakes, accelerates and handles so well, it will correct your mistakes much quicker than a lot of other vehicles." Victor Bruno, owner BMW 850i Coupe.

And when you consider that from the beginning BMW has looked upon the driver as an integral, fully functioning part of the car itself, the human part of the equation which completes the car's mechanical system, it becomes clear rather quickly why a BMW owner confronted with the same question of why this car versus that car wou say, "When I get into the car, it like putting on a leather glo I become united with the ca and it becomes an extensic of myself." Howard Rogers, owner 1991 BMW M5.



▶ "The car gives you a fair understanding of where it's at, at all times. It constantly gives you feedback through the steering wheel and other controls. It's very predictable." Jeff Parks, Owner 1988 BMW M6

Improving the driver's ab ity means that every BMW c sign begins not with a clea sheet of paper, but instead, with the driver.

Research conducted at the University of Freiburg, f

▲ "The car feels strong. It handles well. It doesn' slip and slide. It's easy to drive. It's enjoyable to drive." Monica Dragul, Owner 1987 BMW 325ES

example, gives dramatic im portance to the kind of ste ing response that should b designed into your car.

This research cc cludes that typica emergency correc tions are made nc with a conscious thought but by au matic, subconscio

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flexes. And therefore that
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In a BMW, you drive the car. It does not drive you."
:or Bruno, Owner 1991 BMW 735i/850i

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So rather than deprive the
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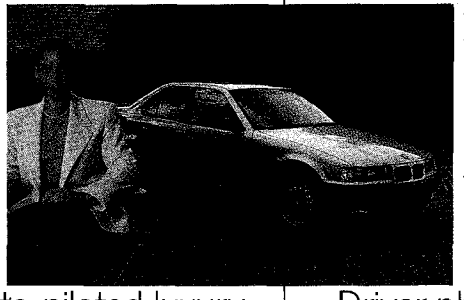

'No matter how
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critical in the
ffic I drive in."
lissa Hilton-
ver, Owner
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onnect the driver to the func-
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sion system through the steer-
ing wheel itself.

Thus providing him with all of the information needed to react instantly and confidently whenever the occasion happens to arise.

In other words, "The car is so connected to you that it barely needs any stimulus beyond your own thoughts to respond in the correct manner. That leaves more of your conscious energy available to apply to other areas of safety when you're driving." Jeff Parks, owner 1988 BMW M6.

Inside a BMW, any BMW, you'll find a driving compartment designed with the understanding that the driver is more than merely human luggage.

Driver physiology and the critical interrelationship between steering wheel angle, seat location, visual position, pedal direction and pedal pressure have all been studied for thousands of hours by designers, engineers, and medical doctors to optimize control under all driving conditions, while at the same time, greatly reducing fatigue.

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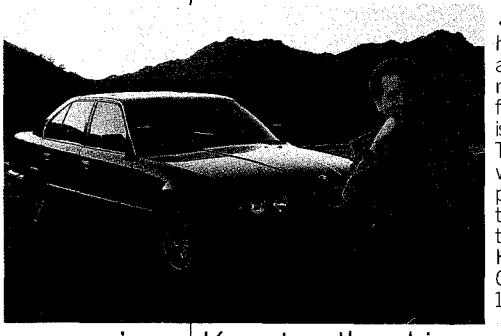

◀ "These cars have a remarkable ability to make the driver feel that the car is almost human. The car works with you....It practically talks to you through the suspension." Howard Rogers, Owner 1991 BMW M5

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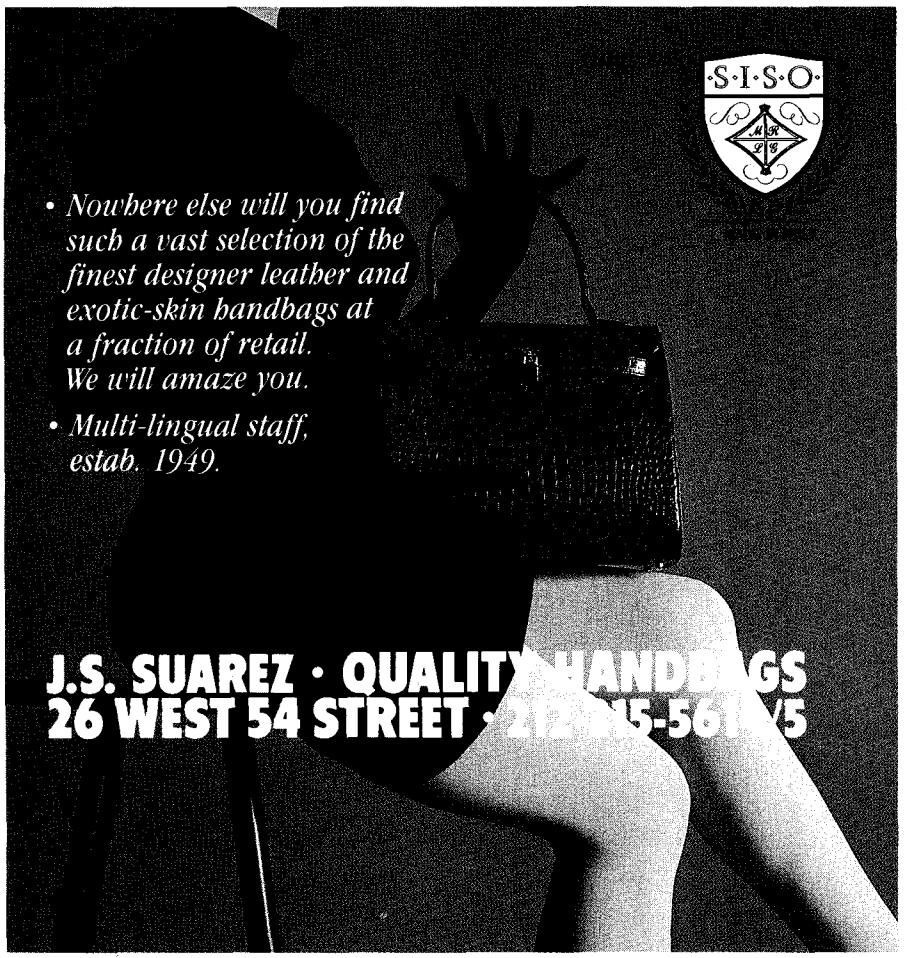

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LETTERS

In the Belly of the Beast

CHRISTOPHER BYRON'S COLUMN "THE Monster That Devoured New York" is replete with errors ["The Bottom Line," January 27]. While Byron's data may be accurate (and that is debatable), his analysis is flawed and his conclusion—that future city budgets will consume ever-increasing and unacceptable shares of the city's wealth—is incorrect. First, he bases his argument on a comparison of data that are not comparable. The denominator of his ratio, gross city product, or GCP (the measure of the city's economic output), is presented in nominal terms, or current dollars. If one were to make a proper comparison and deflate the city's budget to put it in constant 1982 dollars like Byron's gross city product, it would show that the city budget represented 17 percent of gross city product in 1980 and 17 percent in 1991.

Second, he significantly understates gross city product. One out of every seven workers in New York City is a commuter. Yet Byron's analysis of gross city product ignores that part of the city's output produced by these 500,000 nonresidents. If the gross product of commuters is included, the ratio of the city's budget to its gross product would drop from 17 percent to a far more accurate 14 percent (in constant 1982 dollars).

Third, Byron's definition of gross city product is driven by the number of jobs and hours worked by the city's work force and not the value produced during these hours. As a result, he further understates the city's gross product. New York City's economy is based on high-value-added jobs in finance, the media, medicine, and manufacturing. Merely counting workers does not produce an estimate of the value of what they produce. Indeed, in constant 1982 dollars, the ratio of the city's budget to its gross product drops—if adjusted both for commuters and the high value of employees' labor in New York City—from an estimated 17 percent in 1980 to an even more accurate 13 percent, and by 1991 to 11 percent. Most important, the current financial plan forecast of GCP shows that the ratio will drop below 11 percent in 1996. Our budget will be extracting a smaller, not larger, share from the city's economic activity in the future.

Finally, Byron characterizes the payment of debt service as unrelated to the current quality of life. That is like saying that the mortgage payments you make to-

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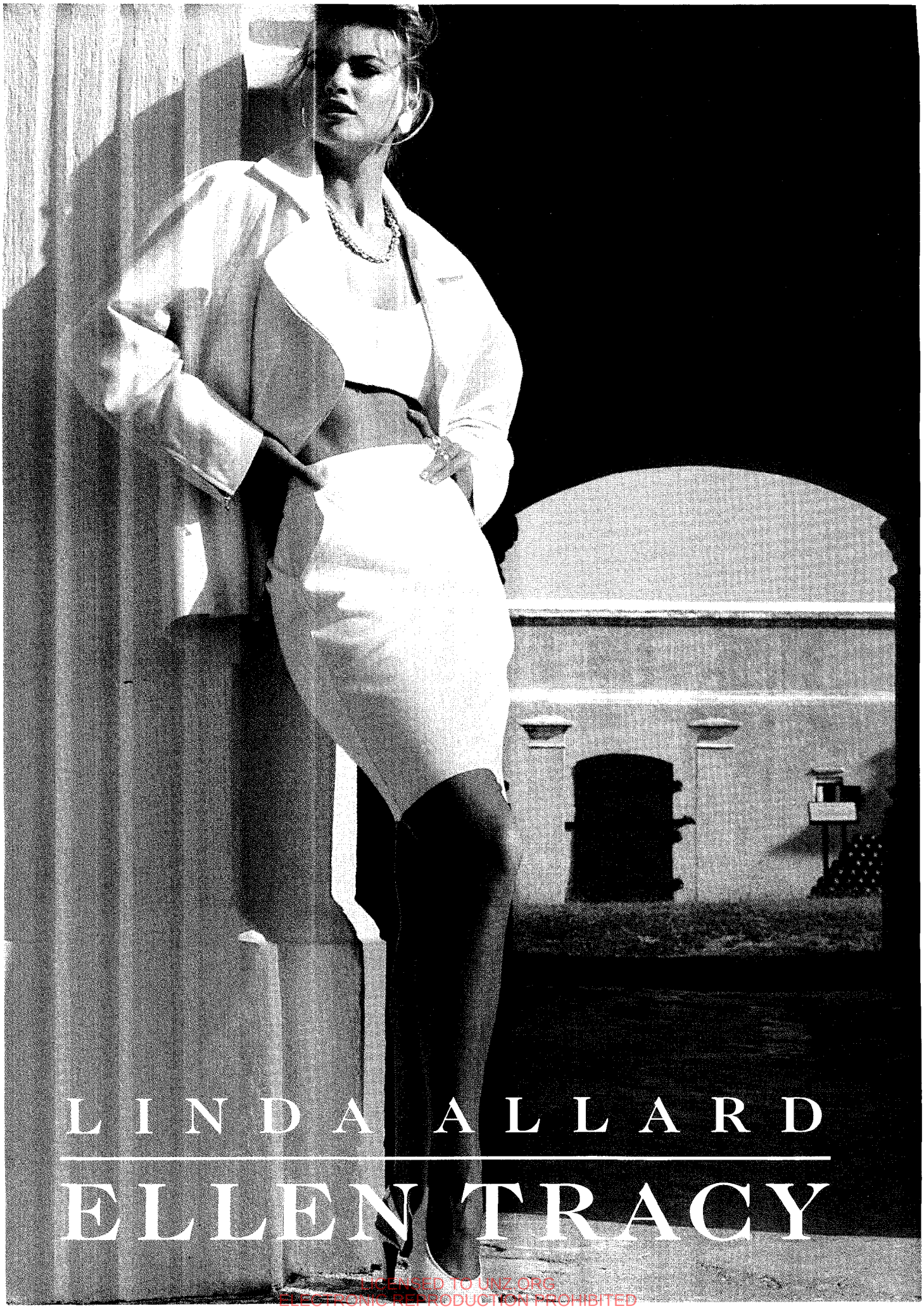

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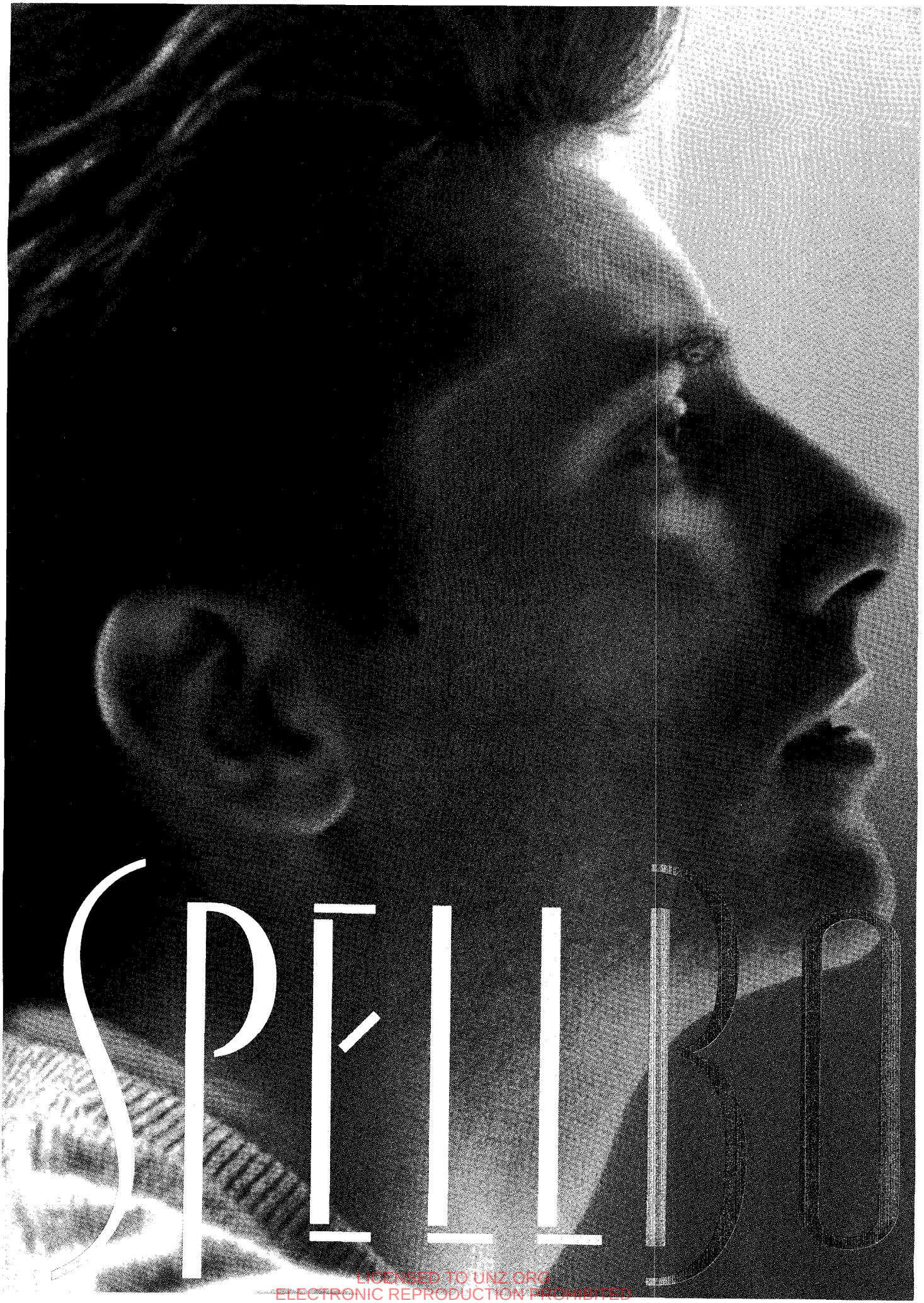

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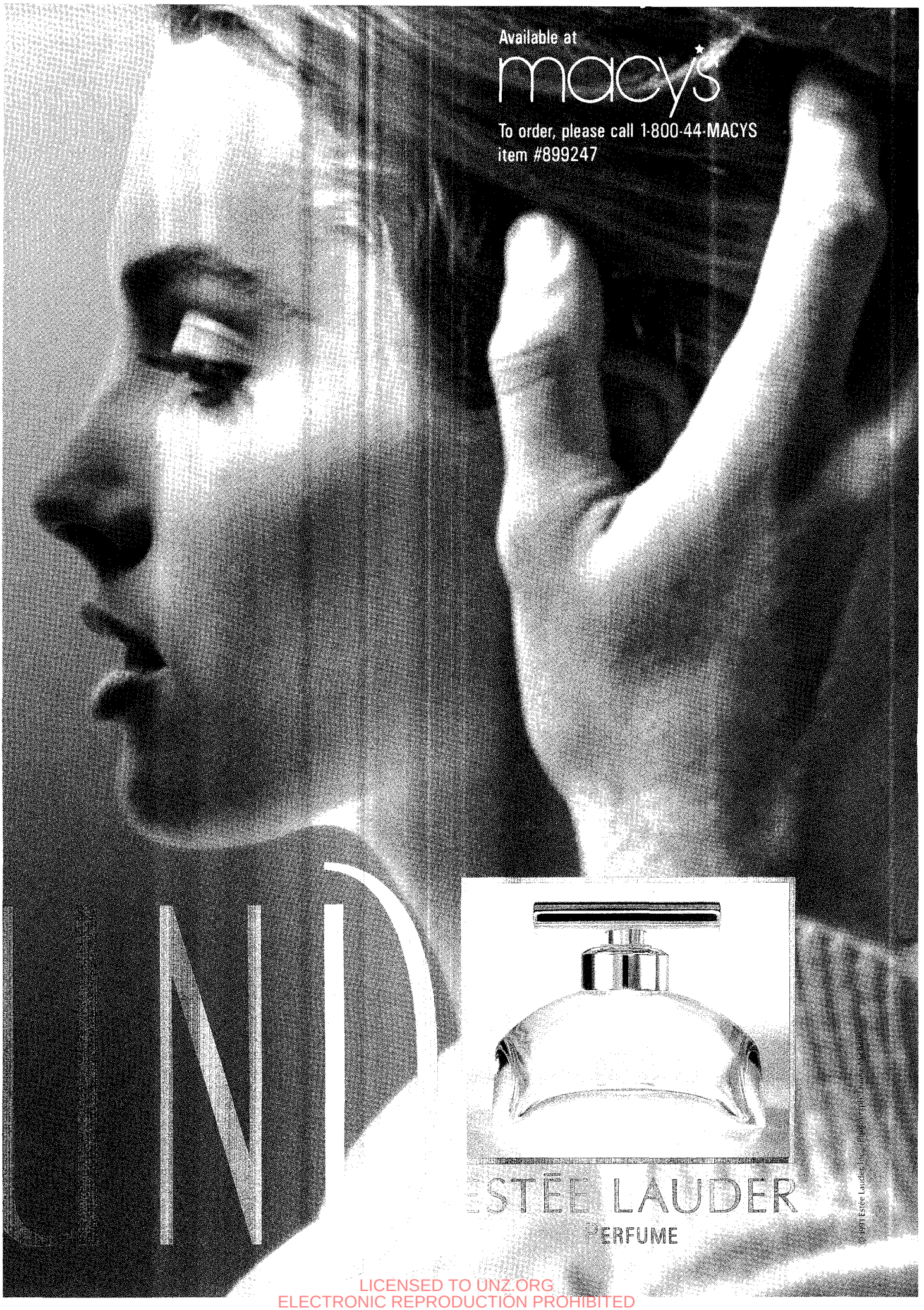

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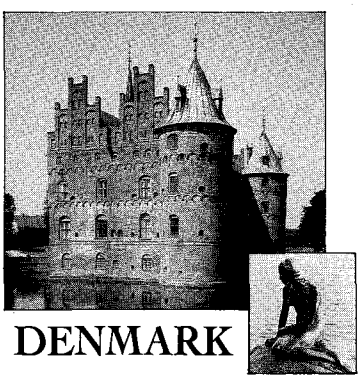

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day yield no current value. Since debt is mainly incurred for capital purposes, the original investment in bridges, tunnels, subways, roads, and schools produce services long after the construction is completed and, in many cases, long after the debt incurred for the projects is paid off. Obviously, the relationship between the city's budget and the local economy is one of great importance to us and to your readers. Sloppy analysis does nothing to further intelligent discussion.

David Smith
Deputy director
New York City Office of
Management and Budget
Manhattan

Christopher Byron replies: David Smith is wrong about every point in his letter except his most important one: By inadvertently mixing current and constant dollars, the chart in my story clearly made the problem of overall budget growth seem worse than it is, ignoring the fact that the real problem involves the growth of the locally derived taxes and fees in the budget.

Smith says the overall city budget has stayed the same as a share of the local economy since 1980. By contrast, Cornell economist Matthew Drennan (who prepared the gross-city-product numbers for my chart) says Smith's numbers are wrong and that, when measured in 1982 constant dollars, the budget's share of the economy actually increased from 18.39 percent of the local economy in 1980 to 19.92 percent today.

Regardless of who is right, a better way of addressing the whole problem would have been to examine the growth of the locally derived tax revenues within the budget, subtracting external revenue sources like state and federal aid, since these do not constitute a burden on local taxpayers. Thus, when measured in 1982 constant dollars, the city's locally derived tax and fee revenues have grown by 30 percent since 1980, whereas the local private economy that supplies those revenues has grown by only 7 percent. Smith is wrong when he argues that the Drennan numbers underestimate the size of the local New York economy; their value lies in showing growth trends, not absolute numbers. Smith is also wrong to argue that the Drennan numbers don't include the output of nonresident commuters. The data in question are derived from the New York State Department of Labor's "Employment by Place of Work" statistical series, which measures New York City employment irrespective of residence.

Finally, no one knows what the future will hold, but Smith's claim that the budget will be extracting a smaller, not larger, share from the city's overall economic activity in 1996 than it does today is based on city economic forecasts that have

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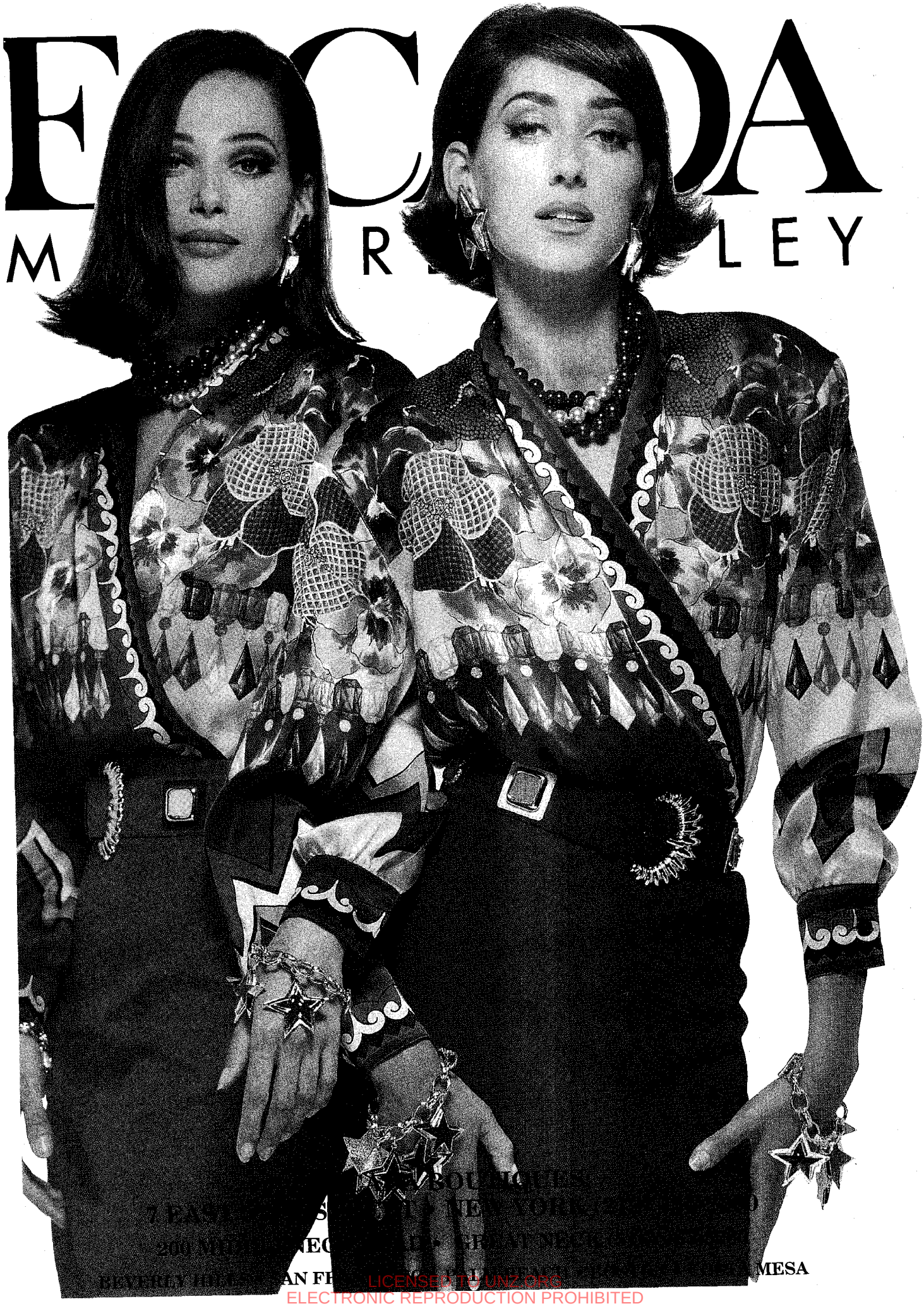

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missed the mark so often that it is hard to take them seriously anymore. The only really accurate economic forecasts for the city to date have been coming from state comptroller Edward Regan and city comptroller Elizabeth Holtzman, who both see the current economic decline continuing far longer than the city does. If the two comptrollers turn out to be right, the budget's share of the local economy will continue to rise whether Smith likes it or not.

Zatz Amore

IT WASN'T 1949. IT WAS DEFINITELY 1950, and I was there when Joseph Zatz evolved into Joseph Brooks ["The Great Zatzby," by Michael Gross, January 20]. I lived across the street from my closest friend, Alice Kahn, the gorgeous blonde Joe Zatz was in love with and with whom he later eloped. Theirs was a clandestine relationship from the start. Alice's father strenuously objected to Joe because of his less-than-upper-class background and his lack of money. No, Zatz did not go to college, but I remember him as an erudite, vibrant, and exciting young man who knew what he wanted and how to achieve it. Alice was a shy, lovely girl of 21—a product of governesses, private schools, and innumerable lessons—who adored her determined husband. I still have the love letters they sent each other via my house prior to their marriage. Alice gave them to me to hold on to for her, and with me they have remained, forgotten in the realities of life. Joe introduced me to his best friend, another poor young man from the Philadelphia area, whom I married nine months later. I felt a pang when I first read of Joe's troubles in the *Wall Street Journal* and the New York *Times,* and I felt deep sadness for those who are able to achieve so much—sometimes at great cost. When is enough enough?

Suzanne Goldstein
Roslyn Heights, N.Y.

Final Analysis

IT IS COMMENDABLE THAT COLETTE Dowling points out early in her article "Rescuing Your Child From Depression" that "depression and other mood and anxiety disorders are biological—not psychological—in origin" [January 20]. The revolution that has occurred in neurobiology in the past ten years has produced substantial data documenting the fact that many severe "mental" illnesses in children and adolescents—such as bipolar (manic-depressive) disorder, autism, schizophrenia, and obsessive-compulsive disorder—are, in fact, neurobiological disorders (NBDs) characterized by physical malformations or malfunctions of the brain or both. Antidepressants have helped millions of people. But it is also important to note that there are many patients whose NBDs do *not* respond to the

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neurotropic medications currently available.

Enid Peschel, Ph.D.
Co-director, Program for Humanities in Medicine
Assistant professor (adjunct), Department of Internal Medicine
Yale University School of Medicine
New Haven, Conn.

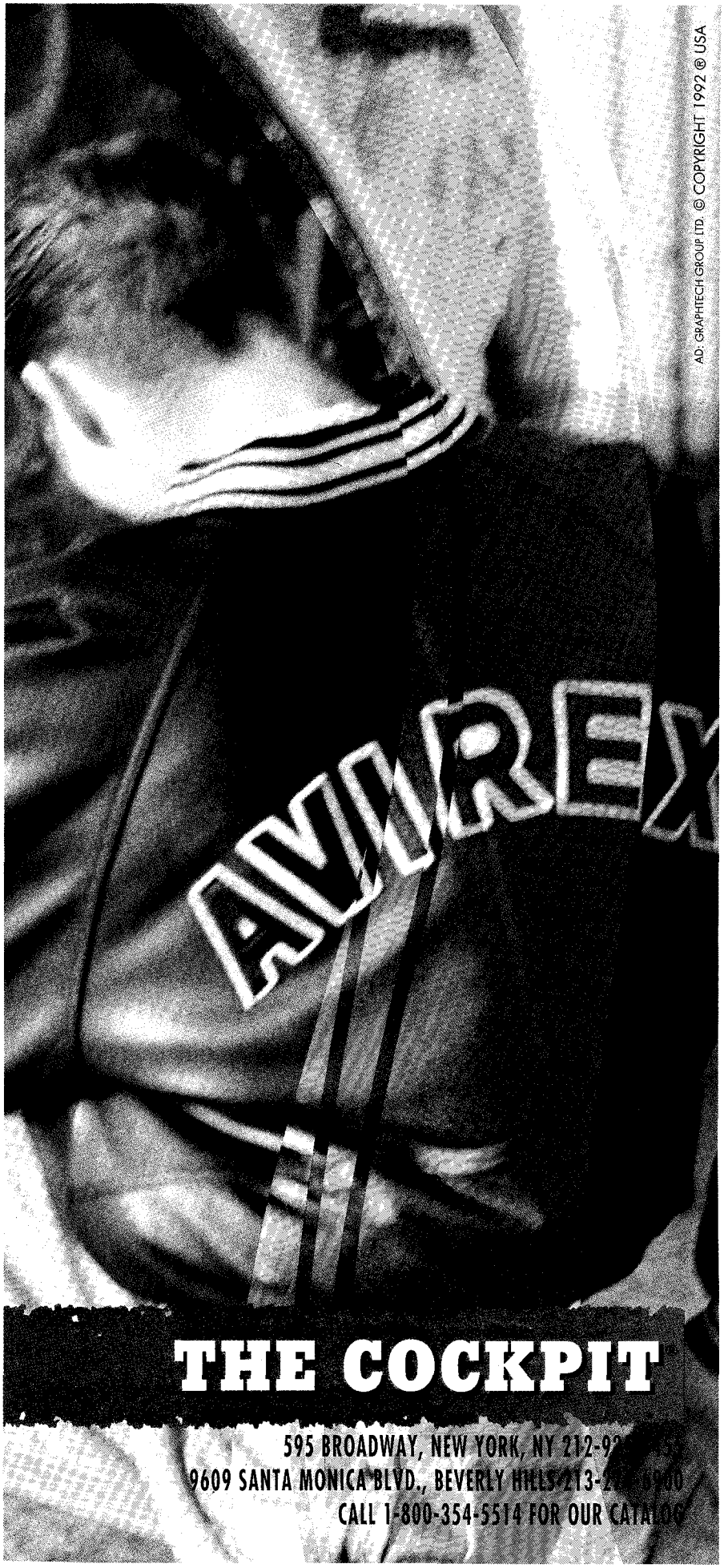
WHILE I AM SURE THAT COLETTE DOWLING'S article on the recognition and treatment of depression in childhood was helpful to many parents, it was a bit one-sided. As a psychoanalyst who also uses his prescription pad, I, like many others, have found that psychotherapy and pharmacotherapy can complement rather than conflict with each other. Of course, all emotional and psychological phenomena are mediated by neurophysiological events. This does not mean, however, that neurotransmitters or genes are the ultimate cause of all of these phenomena. There has to be something wrong with the conclusion that one third of adults in the United States is suffering from a psychiatric disorder—just as there was something wrong with Freud's conclusion that all women are inherently unsatisfied with their gender.

Jeffrey Rubin, M.D.
Manhattan

COLETTE DOWLING'S EXCELLENT ARTICLE omitted one helpful resource for parents of depressed children. Free information and support may be obtained by contacting any local chapter of the National Alliance for the Mentally Ill (NAMI). NAMI has a Children and Adolescent Network that can help parents identify symptoms, find reputable doctors, enter free research programs, and gain the comfort that comes from networking with others who have faced similar problems. Call (212) 684-FAMI or 1-800-950-NAMI.

D. J. Jaffe
Board member
Friends and Advocates of the Mentally Ill
Manhattan

I SPENT MORE THAN A YEAR WORKING IN A children's psychiatric ward where many of the kids who passed through on their way from foster-care homes to long-term psychiatric hospitals exhibited depression, aggressive behavior, and many of the symptoms of hyperactivity Colette Dowling insinuates could eventually be cured by psychotropic medication. While I agree that these medications are of great value to many children as well as adults, medication alone cannot possibly solve the long-term effects of society's treatment of these vulnerable children, and it cannot tackle the inner world of a hyperactive child who has suffered for many years from low self-esteem that is so often reinforced by family, peers, and frustrated teachers. We fail greatly in our helping



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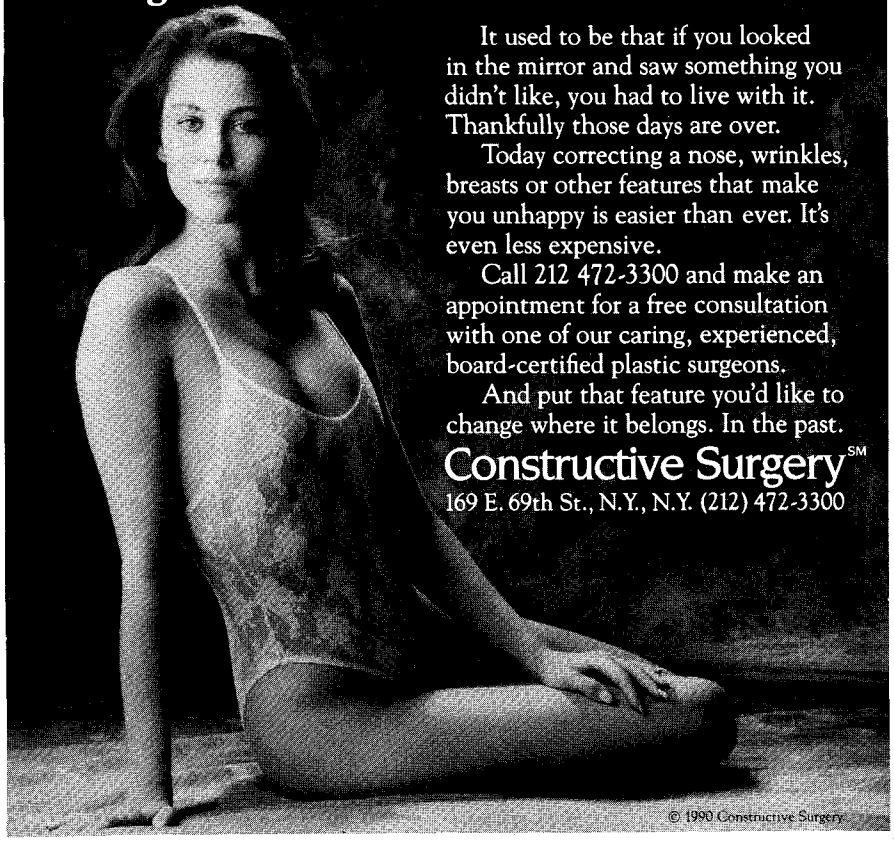
There are some things in life you just can't change. Your looks used to be one of them.



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fields by overvaluing one type of treatment for mental illness.

Pamela Carter, C.S.W.
Manhattan

IN HER ZEAL TO FIND THE LONG-SOUGHT-AFTER "magic pill," Colette Dowling has ignored some of the dangerous side effects associated with antidepressive medication. Nausea and vomiting occur with all psychoactive drugs. The tricyclics can cause numerous cardiovascular side effects, including postural hypotension, arrhythmias, and myocardial infarction. High doses of antidepressants are associated with side effects such as confusion, disorientation, delirium, visual and auditory hallucinations, anxiety, and motor restlessness. Readers suffering from depression should know that studies organized by the National Institute of Mental Health (NIMH) at the University of Pittsburgh, George Washington University, and the University of Oklahoma have concluded that certain forms of psychotherapy are as effective as standard drug treatment in curing depression. The studies found that cognitive-behavior therapy and interpersonal psychotherapy achieved results comparable to treatment with tricyclic antidepressants.

Harold G. Rotkin, Ph.D.
Clinical psychologist
Pelham Manor, N.Y.

Colette Dowling responds: The noted psychiatrist Hagop Akiskal writes in the 1989 edition of *The Comprehensive Textbook of Psychiatry,* "There is a growing appreciation that childhood mood disorders are biologically more severe than their adult counterparts, and that social disruption and complications could be pervasive and enduring. Early intervention with pharmacotherapy . . . is more often indicated than currently practiced." In an effort to warn people away from psychiatric medications, nonmedical therapists and even analytic psychiatrists will sometimes lump together every side effect that has ever been known to occur in a kind of potpourri of hideous possibilities garnered from the *Physicians' Desk Reference.* The same could be done with virtually any medicine, including aspirin. The side effects of antidepressants are most often mild and transient. It is true that along with chemical intervention, psychotherapy is often necessary. However, the NIMH studies, which appear to show that short-term cognitive therapies are just as effective as antidepressants, are seriously misleading. These studies didn't alter the dosage or the type of medication to achieve a successful outcome. Since this is *always* done in good clinical practice (the metabolic response to antidepressants is extremely individual), the studies offer virtually no comparison at all between the effectiveness of psychotherapy and that of antidepressants.

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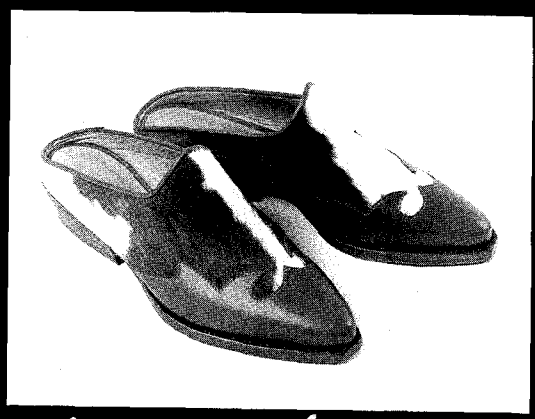

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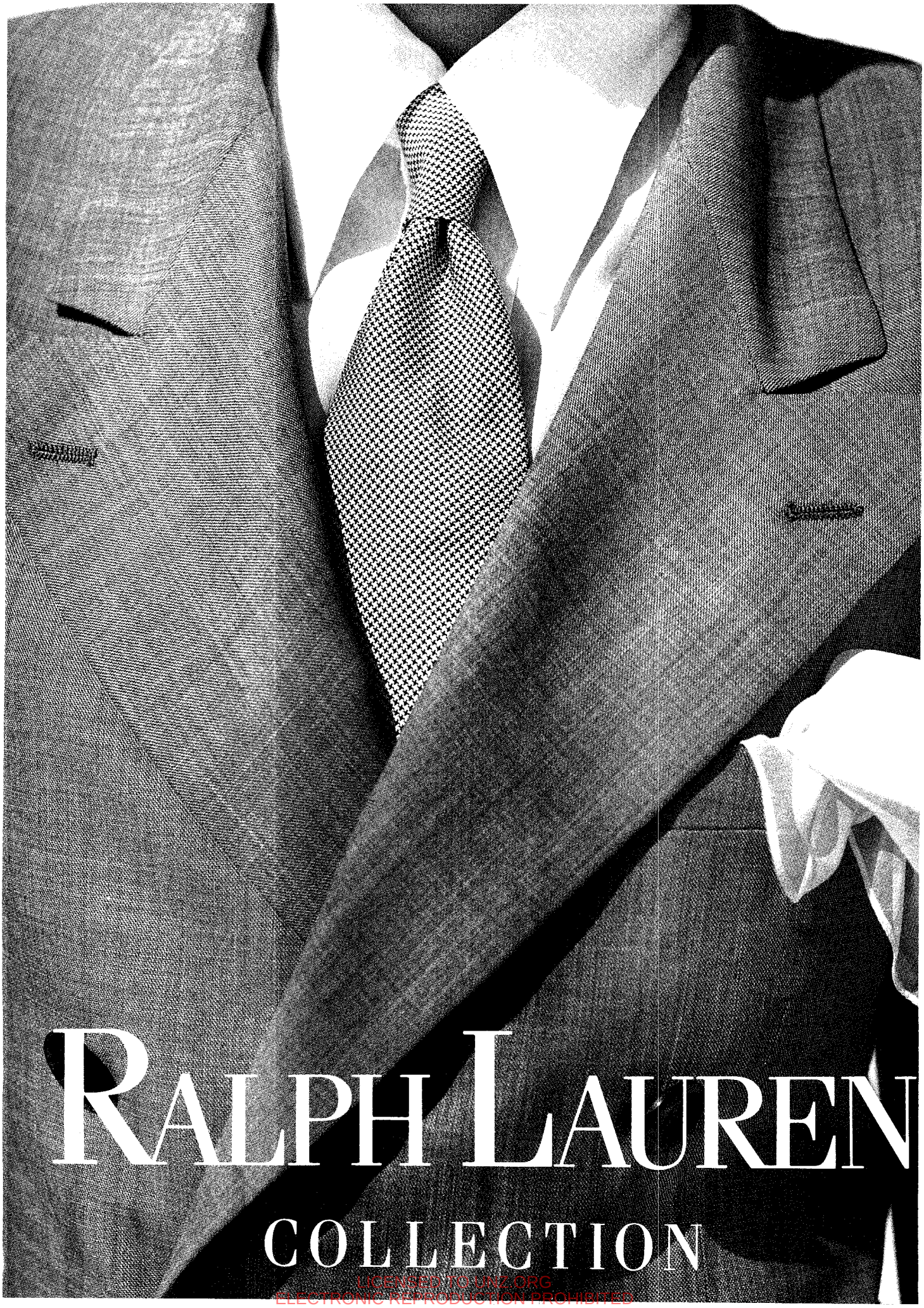

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INTELLIGENCER

BY JEANNETTE WALLS

A KOCH ENCORE...GERRY JUGGLES...RECAPTURING KELLEY...DEB HITS THE DICTIONARY

EX-MAYOR SHOVELS THE SCHADENFREUDE

Ed Koch may be enjoying life in the private sector, but that doesn't mean he's happy that he's no longer mayor.

Koch was leaving a midtown restaurant recently when a passerby—obviously no fan of David Dinkins's—called out to him, urging him to get back in office to "save the city," says a source.

The ex-mayor didn't miss a beat, says the insider. "The people threw me out," Koch shot back. "And now the people must be punished."

"It's completely in jest," says Koch about his stock answer for the frequent request. "Invariably, their response is 'We've *been* punished, but for how long?' "

FERRARO FLOATS HERSELF SOME FUNDS

Political insiders are saying that the campaign chest of U.S. Senate hopeful Geraldine Ferraro, the leading Democratic fund-raiser, isn't quite what it seems. While she has so far raised almost $2 million, $212,000 of that is a loan from Ferraro herself. "I can't see any possible purpose it serves other than to artificially inflate the numbers she reports," said a campaign spokesman for state attorney general Bob Abrams when called for a comment.

By comparison, Abrams has taken out no personal loans for his campaign, while City Comptroller Liz Holtzman and Congressman Bob Mrazek have each borrowed less than $15,000.

"We spent a hell of a lot of money in 1991 through direct mail and telemarketing to build a base of contributors that is now in excess of 52,000," says Ferraro spokesman Frank Wilkinson, who contends that the other candidates are relying on fewer donors who have more money. "See how many people gave [them] $2,000. They can only use 50 percent of that for the primary. Our average donation is only $39. More than 99 percent of our funds are available for the primary."

NORVILLE MOVES IN ON *MCCALL'S*

Deborah Norville, who's gone from television screens to radio waves, is now trying her hand at print. The former *Today* anchor, who does a talk show from home for ABC Radio, has become a contributing editor at *McCall's* magazine. Her first article will be an April cover story about another woman whose career suffered a highly publicized derailment: Vanessa Williams, the dethroned Miss America who has rebounded with a music career. Syndicated gossip columnist Liz Smith is also joining *McCall's* to do celebrity profiles and a monthly column.

"Deborah has a blunt style of interviewing that she acquired from TV," says *McCall's* editor Kate White. "It's a refreshing change from the ponderous style of most celebrity interviews."

FINAL EXIT HURTS HOT LINE'S HELPERS

Has Hemlock Society president Derek Humphry given suicide a good name? The number of volunteers for one of the city's two suicide hot lines has plummeted since Humphry's how-to manual, *Final Exit,* hit the best-seller lists last year.

"Over the last two or three months, the media have been filled with pro-suicide stories," says Alan Ross, the executive director of Samaritans of NYC, a 24-hour suicide hot line. "*Final Exit,* doctor-assisted suicide, right to die, euthanasia. It's hard to make a direct link, but the emphasis has been that suicide is okay." Ross says the group usually receives close to 150 responses to its ads for volunteers. Its most recent one elicited fewer than 25.

But the drop may not be a national phenomenon. In fact, some hot lines in Los Angeles and Washington, D.C., say they've seen in-

KITTY GETS REGAL AND SNYDER GETS LEGAL

Dick Snyder and Simon & Schuster have come up with a going-away present for Kitty Kelley: the threat of a lawsuit.

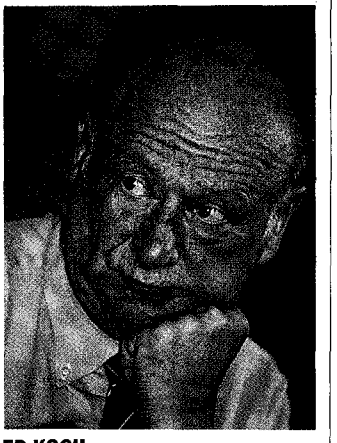
Last year, Simon & Schuster published Kelley's best-selling biography of Nancy Reagan, wooing the tell-all biographer in 1987 by presenting her with a red Mercedes. But last month, Kelley, who is reportedly writing a book about the British royal family, jumped to Warner Books, for a deal said to be worth several million dollars.

"Snyder is threatening to sue Kelley and Wayne Kabak [Kelley's agent at International Creative Management], claiming that they violated the contract," says a source.

Simon & Schuster and Kabak didn't return calls.

ASSOCIATE EDITOR: DEGEN PENER

DEBORAH NORVILLE



ED KOCH

GERALDINE FERRARO

Photographs: top, Adam Scull/Globe Photos; center, Rick Maiman/Sygma; bottom, Yvonne Hemsey/Gamma-Liaison.

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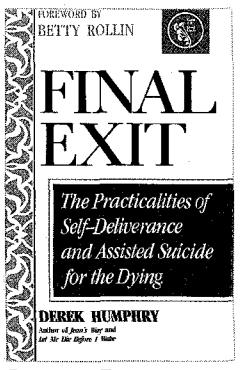
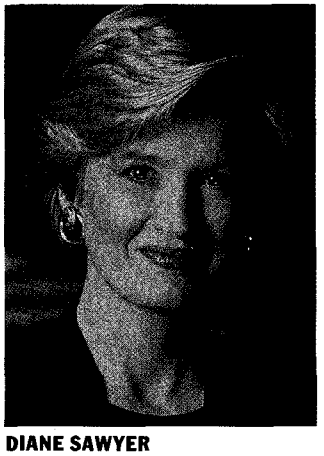
THE HEMLOCK HYPE...QUO VADIS, VAJNA?...THE PERILS OF *PRIMETIME*...BOY SCOUTING



FINAL EXIT



DIANE SAWYER

GEORGE STEINBRENNER

creases in volunteers lately.

Help Line, New York's other suicide-prevention line, recently invited Humphry to speak at one of its benefits. The director there says, "We usually keep a pretty steady core of volunteers. Our training class will start in March, so we don't [yet] know what it's going to be."

WILL VAJNA VEX A DELIGHTED DISNEY?

Now that film producer Andrew Vajna is investing in Savoy, a $100-million distribution company, Hollywood insiders are wondering what will happen to his relationship with Disney, which currently distributes his films. Vajna's *The Medicine Man* recently became the nation's top-grossing film, bringing to four the number of Disney films in that week's top ten. Will Vajna dump Disney for Savoy? "No," says a source. "Savoy's an investment for him." Staffers at Disney, meanwhile, are celebrating. "A few months ago, everyone was writing our obit," says one. "Never say it's over till it's over."

TINSELTOWN TERROR: A NEW GAY FRAY

Hollywood's much-criticized obsession with homosexuality and serial killers continues unabated. Last year, gay-rights groups protested Orion's *Silence of the Lambs,* which features a homosexual transvestite murderer, and *Basic Instinct,* TriStar's soon-to-be-released film about an ice-pick-wielding bisexual woman.

Now Paramount has paid $650,000 for the screen rights to *Primal Fear,* a novel by *Sharky's Machine* author William Diehl, due out this December from Villard Books.

The book's main character, dubbed "the Butcherboy" by the police, is a straight serial killer with a split personality. One of his alleged victims is an archbishop who had let him live at the church and who had made pornographic tapes of altar boys. "People are calling this *Presumed Innocent* meets *Silence of the Lambs,*" says one incensed industry source, "but you might as well throw in the Father Ritter scandal, too."

Actor John Malkovich is slated to play the defendant's lawyer. "It's not anything like *Basic Instinct,*" says co-producer Gary Lucchesi. "A man is gruesomely killed, but I wouldn't consider the crime 'homosexual.' The story is about a great lawyer."

RUDIN CHECKING OUT CHILD CHESS CHAMPS

For *Little Man Tate,* producer Scott Rudin's staff found an unknown, Adam Hann-Byrd, to play the lead. Now he's trying the same tack for his forthcoming film *Searching for Bobby Fischer.* Rudin, who also produced *The Addams Family* and *Regarding Henry,* is scouting chess tournaments at New York City elementary schools for a star for the upcoming film. The movie will be based on a book by Fred Waitzkin. "It's about life, using chess as a metaphor," says co-producer David Wisnievitz. Says a source, "People have been visiting school chess tournaments looking for young chess whizzes, and they had kids reading for the lead role. But there were real actors, too, so who knows?"

HAIR-CARE NOTES FROM ALL OVER

DIANE'S DO: The *PrimeTime Live* offices were thrown into an uproar recently when some computers went kaput, and a source says Diane Sawyer's blow-dryer was blamed. "The system went down, and everyone was saying Diane's hair dryer blew a fuse," says one insider. Another adds, "Diane cut her hair pretty short recently. Maybe she's been trying to do more with less." A *PrimeTime Live* spokeswoman says that the talk is hot air and there have been no problems with the computers lately.

COMBING OUT BARBIE AND KEN: Some of the nation's top hairstylists to the rich and famous have been working with their most plastic client yet: Barbie. Frederic Fekkai, Bruno Pittini, and José Eber all recently styled Mattel's new version of the doll Totally Hair Barbie. "She still has long blonde hair, and she looked very sexy with her Pucci outfit," says Fekkai, who also let loose his shears on Ken. "I cut Ken's hair in the look of Arnold Schwarzenegger from *The Terminator.* [Barbie's] is a French twist on the top of her head, and all the hair is flowing down around her shoulder," he says. Is Barbie's new hairdo anything like Ivana Trump's famous twist? Says Fekkai, "No, it's much more youthful and sexy."

GEORGE PITCHES, MCMILLAN CATCHES

ON THE BALL: George Steinbrenner is ready to tell all. The exiled Yankee boss has been circulating a proposal to do his autobiography, written with Enzo Ferrari biographer Brock Yates.

A BIG-BUCKS BOOK: Publishing insiders are buzzing about the price being offered for paperback rights to Terry McMillan's newest book, *Waiting to Exhale.* The novel—about four women facing mid-life—will be published by Viking in May, and one publisher has guaranteed a minimum of $700,000 for the paperback rights.

Photographs: center, ABC; bottom, Theo Westenberger/Gamma-Liaison.

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The National Interest/Joe Klein

SON OF MALAISE

AFTER THE REVOLUTION: *With Reagan last year.*

BUSHING IT

WHEN RONALD REAGAN ADDRESSED THE thousand or so New Hampshire Republicans gathered to celebrate his eighty-first birthday a few weeks ago, his videotaped remarks were produced by the Nostalgia Network. The Gipper didn't have much to say—just hi, and remember all those famous victories we shared, and oh, by the way, George Bush has the "experience" to take on the nasty liberals who run the Congress, and so I'm endorsing him for a second term. Polite applause.

Outside the hall a commemorative videocassette was on sale, featuring such highlights of the Reagan years as the "Bombing of Libya . . . *Challenger* disaster . . . Reaganomics . . . Star Wars . . . and much, much more," as well as such famous Reaganauts as "Nancy Reagan . . . Ollie North . . . Caspar Weinberger . . . Grenada students and others."

Ah yes, we remember them well: the Reagan Revolution. Gone now, subsumed in the tepid, Thermidorian Bush era. The Alumni Society will gather from time to time, as it did for the Gipper's eighty-first. Barn-burning oratory will be attempted by the likes of William Bennett, Jack Kemp, Pat Buchanan, and Texas senator Phil Gramm—but the juice is gone. There are no new ideas and no agenda (except for Kemp's constant, worthy, unavailing efforts to have conservatives address the problems of poverty), just the same old resentments—Jimmy Carter; the "Malaise Days" of the late seventies; the tax-and-spend, profligate, permissive peacenik liberals.

"If we had elected Jimmy Carter to a second term, if we had elected Walter Mondale in 1984 and Michael Dukakis in 1988," said Phil Gramm, whose conversion from Democratic boll weevil to supply-side Republican represented flood tide for the Reagan revolution, "the Berlin Wall would still be standing, and all we've seen in recent years would still be a wistful dream."

He's probably right—and we'll be hearing more of that between now and November—but the eighties are over now, Communism is gone, and Reagan-style conservatism, which won the Cold War but ballooned the national debt and allowed America's industrial base to wane, seems almost irrelevant in the post–Cold War world.

This has been an early lesson of the 1992 presidential campaign: The domestic political landscape, relatively stable since 1980, is changing. There has been fierce voter interest in the New Hampshire primary—registration has surged—but very little energy on the Republican side. Two weeks ago, Vice-President Dan Quayle made a swing through the state, and the White House couldn't even rustle up a full house for Quayle's most important event of the day—a "freewheeling" question-and-answer session with civilians in the town of Milford. Quayle didn't embarrass himself, but the image that lingered was empty seats. By contrast, even peripheral Democrats have been drawing overflow crowds this year.

The Republican *Zeitgeist* is, in fact, reminiscent of the Democratic Party's state in 1980: stale intellectually, saddled with a clumsy incumbent president who inspires little affection. Recent polls show—by astounding margins, in the range of 75 to 25—people feel the country is moving in the wrong direction. In the face of such, well, *malaise,* George Bush seems overmatched. Members of his staff admit their best hope lies in the opposition: The Democratic Party is a diseased body, unlikely to raise up a credible nominee.

But this is also reminiscent of 1980: The Carter folks were hoping the GOP would nominate Ronald Reagan, whom they perceived as a right-wing anachronism. There is no equivalent Democratic scenario in 1992—no beloved elder statesman selling old-time religion (except, perhaps, the ever-shimmering Mario Cuomo mirage). But the Democrats *have* changed. There is an intellectual energy and freshness to their debate. The candidates finally have begun to distinguish themselves from the depressed, cynical, special-interest politics that define their party's congressional leadership. And it should be noted that even as Bill Clinton tumbled in the polls, the Boston *Globe* had him beating Bush 50–41 in New Hampshire, a state that last voted Democrat for president in 1964.

At the Reagan birthday celebration, radio-talk-show host Rush Limbaugh leveled a classic Republican attack against Democrats: They were more interested in confiscating wealth than in creating it. "We cannot revive this economy by punishing achievement," he said, arguing for a capital-gains-tax reduction—but, surprise: Four of the five Democrats vying in New Hampshire would have agreed with him, more or less.

The exception has been Tom Harkin, whose traditional liberal economics, a blend of New Deal–style public-works programs and protectionism, hasn't convinced many voters because it hasn't addressed the real economic issue: How can Americans compete with the Germans and Japanese for high-tech jobs? "A liberal," said Paul Tsongas, who offered the Democrats' most credible economic plan, "is someone who expands the economic pie." (Conservatives, by inference, are people who don't care about the size of the pie, just the size of their slice.)

Tsongas would encourage enterprise through a targeted capital-gains-tax cut and investment-tax credit (versions of which also are supported by Bill Clinton, Bob Kerrey, and Mario Cuomo). This,

Photograph by James Colburn/Photoreporters.

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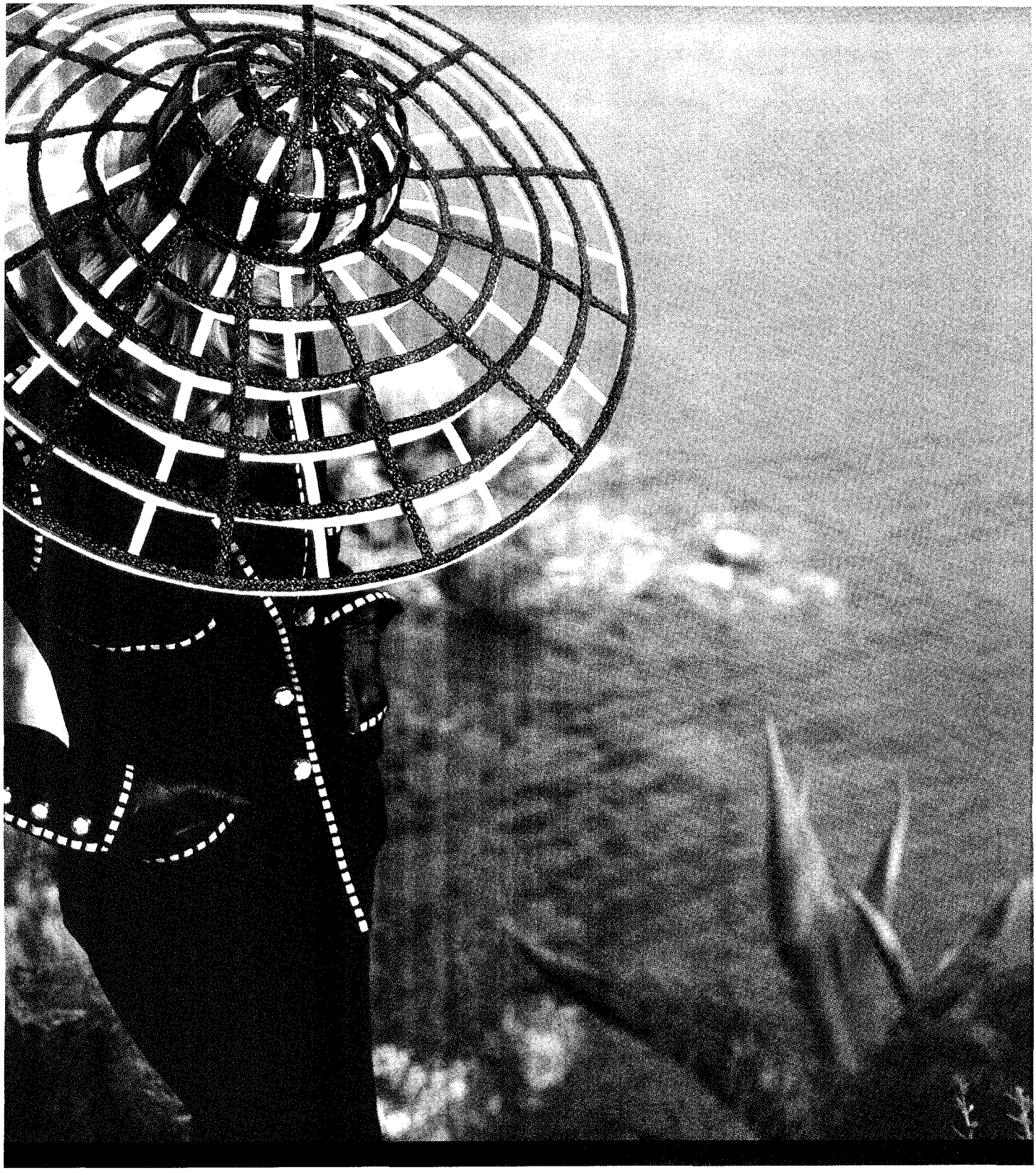

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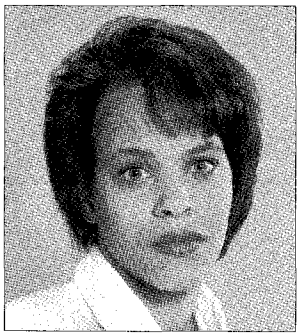

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along with a new emphasis on the needs and values of the middle class (as opposed to minorities and the poor), has enabled Democrats to regain some credibility with actual non-hyphenated voters for the first time since Jimmy Carter got lucky in 1976. It should be noted that these themes have their roots in the party's sane center rather than the leftish sects—and the craven Congressional leadership—that's dominated Democratic thinking since George McGovern.

But the Democrats have gotten other breaks this year, as well: New Hampshire is better for them than Iowa, where a constellation of peaceniks, aging "notch babies," and agriculturists throw disproportionate weight in the party. (After being exposed to a roomful of half-crazed Iowa activists last fall, Bob Kerrey said, "I wouldn't hire six of them for light lifting.") In New Hampshire, the debate has been strictly economic meat and potatoes. Also, Jesse Jackson, who frightens as many people as he inspires, hasn't cluttered the stage this time. It is an unfortunate fact of American politics that any discussion of "urban" issues is euphemistic: The real subject is, inevitably, race—and Democrats can't stop themselves from pandering on that one. This year, sans Jackson, the debate has been about the middle class and "personal responsibility" rather than urban issues and "justice" (a euphemism for racial preferences)—another boost for the Democrats.

Actually, the most eloquent spokesman on the subject of personal responsibility hasn't been a candidate for president but . . . Jesse Jackson, who recently told Washington *Post* columnist William Raspberry, "We've got to be honest enough to say that there is no link between economic failure and moral failure. . . . I mean, it would be different if people were breaking into stores for food, or into hospitals for medicine. . . . But that's not what the bulk of big-city crime is about. We're looking at moral failure as well as economic failure."

The sense of moral failure extends beyond the poor. There is a pervasive sense of loss, of something gone wrong, across the society. It has as much to do with the depredations of the rich and the lack of rigor in the middle class as with the sociopathy of the poor. It is the subtext for this campaign, and Democrats—for once—seem to have as much chance of grabbing hold of it as do Republicans.

George Bush talks about "family values," but the Democrats seem closer to the mark, acknowledging—finally—the importance of individual enterprise but also lamenting the loss of common purpose, of community. They don't have a convincing spokesman yet, but they are closer to a message than they've been in decades—while the most convincing Republican message and messenger comes via the Nostalgia Network. ■

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The Bottom Line/Christopher Byron

STRIKE UP THE BONDS

RIDING OUT SLOW GROWTH

IT SEEMS LIKE ONLY A FEW WEEKS AGO THAT folks were jumping up and down about the imminent arrival of at least a modest economic recovery. What a short-lived spectacle that turned out to be!

Little of the hoped-for growth was there in the first place. And now, scarcely a month after the cheering began, recovery talk has all but ceased as economists begin to wonder just what can be done to get the woozy old U.S. economy back on its feet.

Though the answers are hardly encouraging, they just might contain the seeds of an opportunity. True, if the economy doesn't quickly snap out of its lethargy and begin to grow respectably, the stock market could get whacked. Yet the stodgy old bond market likes nothing more than slow growth that can't be speeded up, and with the long-term yield on bonds now hovering at more than twice the rate of inflation, a buying opportunity seems at hand.

There is no denying how far America's economic-growth expectations have fallen. The 2.2 percent growth rate, fourth quarter over fourth quarter, that President Bush now says the economy will achieve in 1992 is so puny by past standards as to be virtually invisible—scarcely half the rate of previous expansions.

Last week, Eggert Economic Enterprises, Inc., published its widely watched "Blue Chip Consensus" forecast of 50 leading economists. Collectively, they, too, endorsed a subdued 1992 growth rate that will average only 2.3 percent during the year. Economic expansions are most robust during their earliest stages. Yet, as the chart on this page shows, the 2.9 percent average growth rate now being forecast for the economy between April and December is well below the growth rate of the similar early period of any previous postwar recovery.

Even that sliver-thin growth rate, however, may fail to materialize. Post-December economic statistics suggest that the Federal Reserve's discount-rate cut—for all the excitement that it stirred up on Wall Street—is simply not generating anywhere near the amount of borrowing and investing that the experts had hoped for. "The economy may, in fact, be stuck in a rarefied zone somewhere between recession and recovery," says a recent report from Wall Street's Morgan Stanley & Company investment firm.

How did this happen? In the words of Ray Dalio, president and chief investment strategist for the Bridgewater Group, the economy has become so "saturated with debt" that all the Fed stimulation in the world may not bring about more than mediocre increases in actual borrowing and spending. "There is a strong likelihood that we'll see a further rate cut by the Fed," says Dalio. "But the chance is good that the cut may not make much difference."

Why not? According to Dalio, who is listed by *Pensions & Investments* magazine as the country's most successful long-term investor of fixed-income securities, by historical standards the current recession has been relatively shallow. As a result, for all its weakness, the economy is actually operating at very near the limit of its noninflationary potential already. Thus, Dalio argues, if interest rates were to be driven down low enough to revive sustained growth, the inflation-wary bond market would weaken, rates would nudge up, and any recovery would be aborted; shortly thereafter, rates would ease back down all over again.

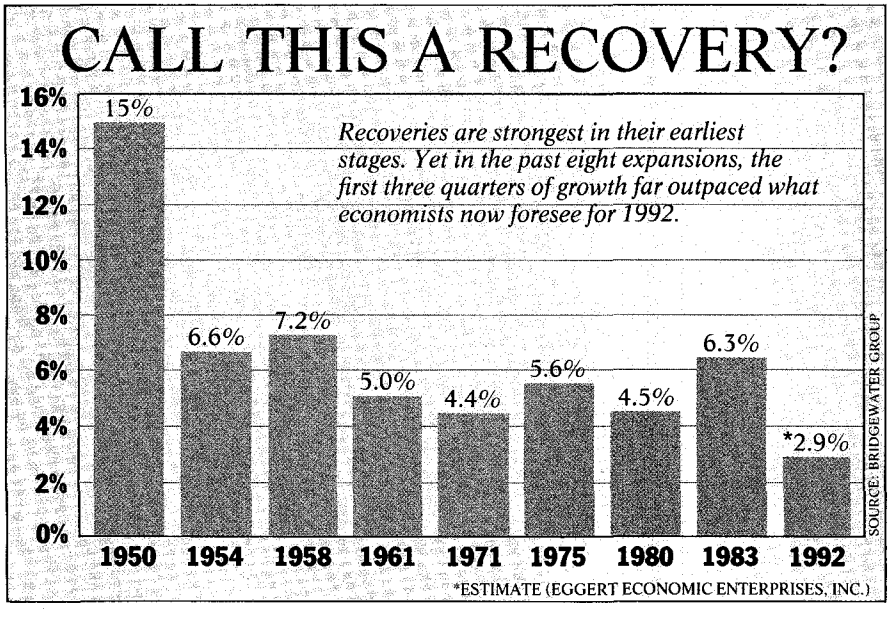
In a way, something rather like that may be starting to happen already. Scarcely had the Fed cut the discount rate just before Christmas—at 3.5 percent, it is now at the lowest level since 1964—when interest rates on both short- and long-term debt actually began to inch up instead of down. By last week, rates on 30-year Treasury bonds were once again hovering at nearly 7.8 percent, or very close to the 7.91 percent level that prevailed three months ago.

"The economy is in a box," says David Jones, chief economist for Wall Street's Aubrey G. Lanston & Company investment firm. "If we get even a modest pick-up in growth, you'll see long-term interest rates spike back up to 8 percent. This is a situation that will last a very long time. In the meanwhile, you'll hardly be able to call what results a recovery at all."

Over the long term, both Dalio and Jones agree, as a result of these circumstances bonds in the nineties will almost certainly outperform stocks. In the fifties, says Dalio, wary investors were still looking in the rearview mirror at the Depression of the thirties, when stocks took the shellacking of all time. Thus, bonds remained the preferred investment when the environment of accelerating growth and inflation actually favored stocks. As a result, those who took what appeared to be a risk and bought stocks in the fifties wound up making fortunes, while those who bought bonds wound up eventually losing their shirts.

Now, says Dalio, the situation is precisely reversed. Investors in the nineties remain traumatized over the carnage that inflation and sky-high interest rates wreaked in the bond market in the seventies, so they're investing in stocks instead. Unfortunately, says Dalio, the current economic climate of low inflation and historically slow growth means that bonds will actually prove to be the better long-term performers.

Recent days have brought proof aplenty to support that view. The first clear sign that the economy was not responding to the Fed's cut in the discount rate came just two weeks ago with the release of what is



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known as the "composite index" of the National Association of Purchasing Managers. Economists had been awaiting the number anxiously, for the index is the earliest reliable indicator of overall economic activity that is released each month.

When the Purchasing Managers' index is heading up, it usually suggests the economy is in some way improving. And improvement is what economists expected to see in the January numbers. Unfortunately, the index failed to respond—as if the discount rate had not been cut at all.

This bad news was followed several days later by the Labor Department's report on employment during January. Though economists had been hoping for an improvement of at least 50,000 new jobs during the month, the result was once again disappointing as employment actually shrank by 91,000 instead.

Weighed against those reports, some recent developments do seem at least modestly stimulative for the economy. Yet upon closer examination, they, too, may not be the answer for folks hoping to see the economy snap back and grow.

Take, for example, the year-long slide in interest rates, which has been widely thought to be a good thing for consumers and businesses alike. Interest earnings account for 15 percent of all personal income in the United States, and calculations by economist Edward Yardeni of C. J. Lawrence suggest that the income lost as a result of rolling over money-market securities at lower rates greatly exceeds the money gained by homeowners who benefit from lower mortgage rates.

Or what about the stock market? As measured by the 30 stocks of the Dow Industrials, the market has risen nearly 12 percent since before the discount-rate cut in December. The main fuel: investors seeking higher returns than the skimpy 4 percent yields now available from bank CDs and money-market funds. Yet the outlook for corporate earnings—which experts all agree must grow in order to support a lasting bull market in stocks—is hardly encouraging.

Yardeni calculates that lower interest rates will boost corporate profits by 10 percent in 1992. But a recent analysis by Salomon Bros. suggests that the market may in fact already be overvalued by at least 25 percent. Meanwhile, the latest figures from *Nelson's Earnings Outlook,* which tracks corporate-earnings forecasts on Wall Street, show nearly twice as many analysts lowering their earnings estimates for the months than raising them. In a report to clients, economist David Hale of Kemper Securities observes, "The stock market is now clearly discounting a healthy economic recovery later this year, but there are few confirmations of economic improvement. . . . "

David Jones of Aubrey G. Lanston goes further. "The stock market is discounting the next *two* recoveries," he says, "and we haven't had the first one yet!"

There are also some tentative signs of growth coming from money-supply statistics. Yet these also cut two ways. The money supply grows when companies and individuals borrow and spend. So when the money supply began to decline last spring, economists took it rightly as a sign that no recovery would be forthcoming.

Then came the December cut in the discount rate, and in the last two weeks or so, the money supply has finally begun to grow. Unfortunately, the totals, which are reported weekly by the Federal Reserve, are highly volatile, and research experts on the subject like Dan Bernstein of Bridgewater Group say it would be foolish to draw conclusions as to any trend until at least three months' worth of data are available.

"The current improvement might actually be the result of nothing more than corporations adjusting to some changes in their year-end balances," says Bernstein. "The fact is, no one really knows."

There's also much uncertainty over the president's tax package in Washington—and pressure on Congress to do something is growing by the day. "If Congress starts to turn the president's tax package into a Christmas tree, then look out," warns Jones. "The bond market will fall apart without anyone doing anything."

Thanks to lower mortgage rates and pent-up demand, Jones expects to see a brief but sharp spurt in home sales this spring. But, he cautions, the president's proposal to stimulate the market still further by giving onetime $5,000 tax breaks to first-time home buyers would actually cause home sales thereafter to sag below where they otherwise would have been. That's because the tax credits would, in effect, function like manufacturers' rebates on automobiles—"stealing from the future" by encouraging customers who might have been planning to buy tomorrow to do so today instead.

Add it all up and a pessimist might conclude that, since there are no levers to be pulled to speed up recovery, the nineties hardly are off to a rip-roaring start. On the other hand, an optimist might argue that a decade of slow growth doesn't have to be so bad after all—especially if you decide to pass the time in the bond market.

What bonds to consider? Corporate bonds offer higher interest rates than U.S. government bonds, but the juicier yields simply compensate investors for the risk that the issuing companies might be downgraded by credit-rating agencies or actually go bankrupt. The folks at Bridgewater recommend U.S. Treasury bonds instead, the longer the maturity—and the more discounted from "par"—the better. Then sit back and start collecting your twice-yearly interest payments, secure in the knowledge that the historical odds say you've place a winning bet. ■

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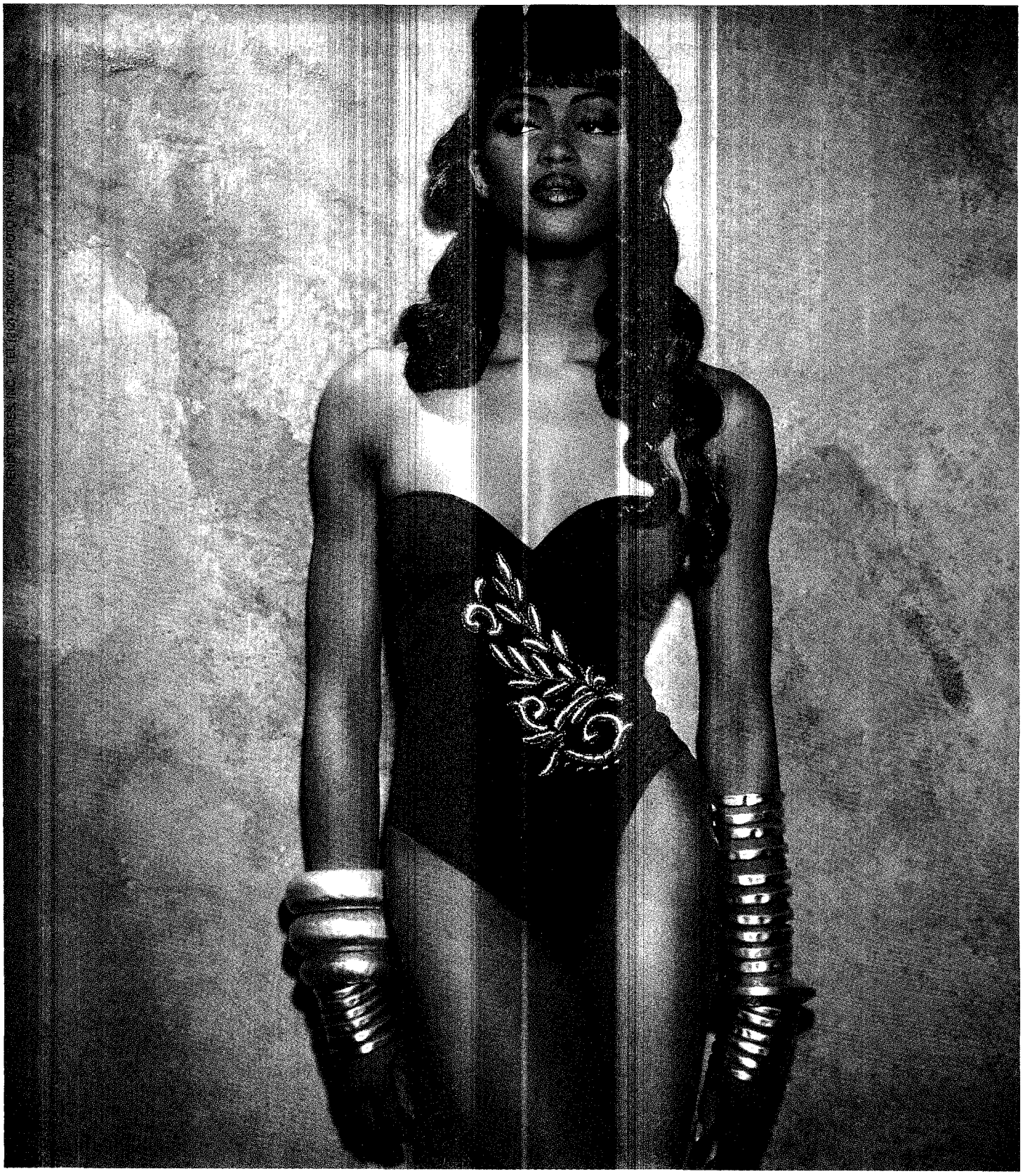

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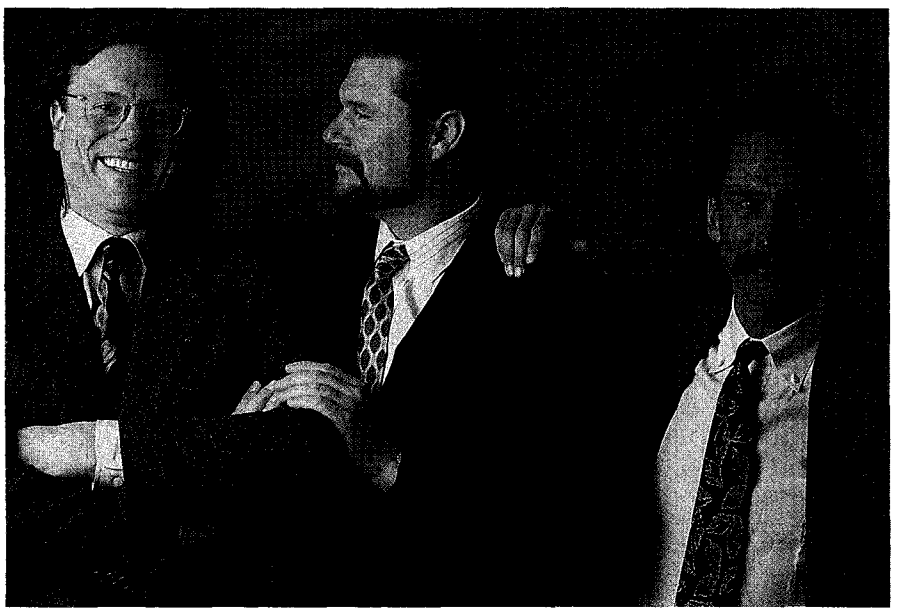
On Madison Avenue/Bernice Kanner

THE HUMAN TOUCH



THEY'RE NOT SLICK: *Jeff Goodby, Andy Berlin, and Rich Silverstein know emotion sells.*

AT GBS, PASSION RULES

IN NEW ADS FOR THE NATIONAL BASKETBALL Association, people fire paper wads into wastebaskets and dirty socks into hampers to show that the game is part of everybody's life. The spots are emotional, gentle, totally unexpected—and classic Goodby, Berlin & Silverstein.

The only San Francisco–based agency *Ad Age* ever named Agency of the Year (1989), GBS *is* a bit unconventional. Other agencies are buying themselves back; GBS has just sold itself (to the Omnicom Group). Others are contracting; GBS is expanding. (It may merge with Altschiller Reitzfeld or others.) Businesses are fleeing New York; GBS is moving in (to what CEO Andy Berlin calls "the nexus of advertising"). Out-of-town shops opening here almost always founder, branded as carpetbaggers; GBS already handles localists like the NBA and *The New Yorker.*

Founded by copywriter Jeff Goodby, 40, art director Rich Silverstein, 42, and copywriter Berlin, 42, nine-year-old GBS has ballooned to $250 million in billings largely on the strength of its fresh, "humanistic" creative. "We're not into didactic arguments, in-your-face spikes, setting hot trends, or avant-garde esoterica," says Goodby at his 150-year-old converted-warehouse office. "Our best work is more hometown, homemade, viewer-friendly, true to life. We try for an unusual approach; often that's an underproduced, slapdash, and spontaneous look that is humorous and emotional."

GBS's strategic creative has been served up by "good business heads who are persistent, persuasive, passionate, talented, and ambitious," says the burly Berlin. "The sale adds to that equation power to offer lower-cost commodity services like media. This speeds up our business-development cycle five to eleven years."

With Omnicom's bankrolling, "we can buy a Spanish agency or reopen a commercial-production house," muses Goodby. "What if Omnicom sleeps with cold cream on her face? We've taken every precaution, but in any marriage you sacrifice certainty."

Omnicom CEO Bruce Crawford proposed, spurred by GBS's "aliveness. They're not halfhearted," he says. "Our hookup came forward a bit unexpectedly; we seized the moment but didn't nail down any master plan. My hope is that GBS will stay focused on excellent creative and be run by creatives."

In 1983, Goodby, an erstwhile Boston reporter, was teamed with Silverstein, a former New York graphic designer, at Ogilvy & Mather's San Francisco office (now Hal Riney & Partners). Berlin, a former associate creative director at Cunningham & Walsh who grew up in Philadelphia, joined them on a gold-mine free-lance assignment for Electronic Arts. After a year's deliberation, they went out on their own. The software firm stayed with them for two years.

In September 1988, the Anglophile partners sold 37.5 percent of GBS to London's Boase Massimi Pollitt; ten months later, BMP sold out to Omnicom. (In the summer of 1989, GBS brought in BMP/North America president Colin Probert as its president.) GBS felt like "the reluctant bride in a prearranged marriage to a big, faceless monolith," says Goodby. "Crawford quelled our fears by suggesting we buy ourselves back. In time, we wound up loving our captor." Last fall's landing of the prestigious American Isuzu Motors account signaled that GBS had arrived, but also got the partners thinking about how else they could grow.

They'd grown this far by endearing themselves to clients. "In the last scene of their video pitch to Isuzu, Rich gets an ISUZU tattoo and sheepishly says, 'I sure hope we get this.' Is that kind of pitch corny? Yes. Does it work? Every time," says *New Yorker* president Steve Florio.

In 1986, Florio passed on GBS's proposal to create funny, low-budget movies. (In one, two men in an overloaded plane toss out a third rather than dump back issues of "the world's longest-kept magazine.") Five years later, he turned to GBS for more traditional ads—and got ribbed for going to the West Coast. He explains, "GBS's ads move people to act."

To win Royal Viking Line ($10 million in billings) in '86, Silverstein spent a weekend roaming a ship, quizzing passengers about proposed ads and coming up with the winning "magic bubble. A ship is a floating cocoon that lets cruisers strike out on daily adventures and come back to comfort, insulated from disease, murders, and revolt," he says. Adds RVL's marketing VP Spencer Frazier, "The agency's ads are as powerful as their creators are personable. Our image and sales are up."

To snag the creative part of Isuzu's $80-million account last September, GBS came up with "an eight-cylinder pitch" (with a time line that charted Americans' infatuations with VW, Honda, and BMW). "We couldn't show prospective ads," says Silverstein, "but we snuck in commercial snippets from a video we made when we took an Isuzu to a racetrack. It emphasized the car's amazing high performance. You gotta bend the rules a little."

Liar Joe Isuzu "gave us awareness, but didn't put us on people's shopping lists," says Isuzu marketing director Dick Gillmore. "The about-to-break campaign for the new Trooper is heartwarming, humorous, and problem-solving." A transition spot narrated by Berlin pictures a pie chart. Money saved from buying Isuzu's affordable Rodeo can be used on "stuff" like Argyle socks and compact discs. When the

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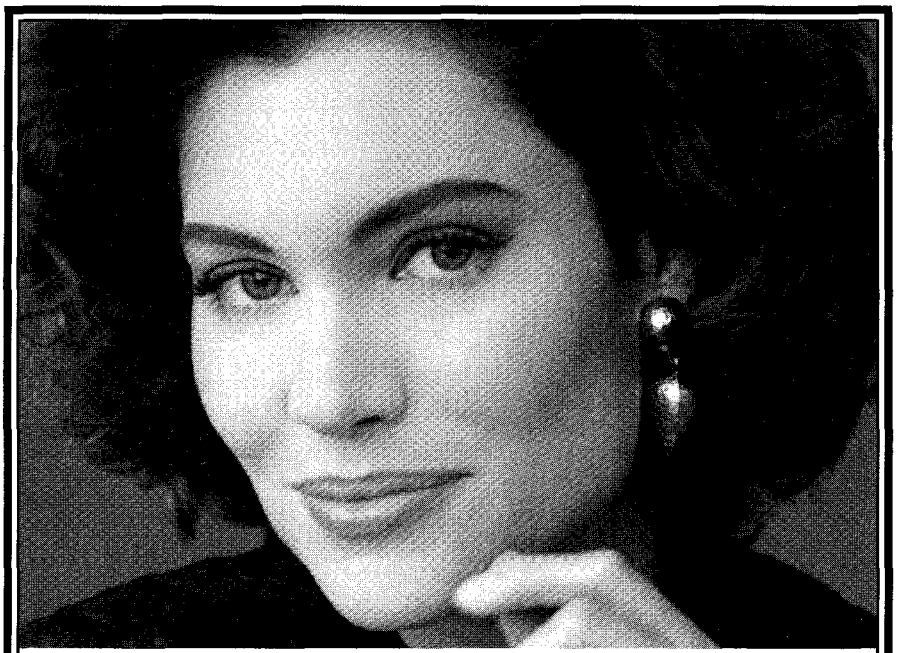

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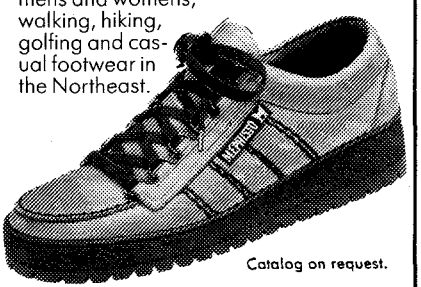

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voice remembers "taxes," the pie bursts.

GBS advised the NBA "to look beyond the games on TV, to grow our own fans by showing there's a lot of basketball in our lives," says Judy Shoemaker, a VP at NBA Properties. "With all the entertainment choices out there, we had to go outside the bounds of traditional thinking."

To sway readers who found the afternoon San Francisco *Examiner* an unexciting rehash of the morning *Chronicle,* GBS had editor-publisher Will Hearst III race a delivery truck over the city's hills toward an old woman pursuing a dropped quarter. Disaster looms—but when the truck has passed, she's got the paper, he's got her quarter. "As the No. 2 in a market, we can't run earwash," says *Examiner* marketing director Christopher Storm. "GBS painted us as a thoughtful, intriguing, left-of-center alternative."

Animated spots for Carl's Jr. are signature GBS: underproduced. The founder of the fast-food chain ad-libbed the sound track in his office. "It sounded natural," says Goodby. "We try to get at things before people overthink them." Kids shoot their own crude commercials for Polaroid's simple-to-use Cool Cam camera. One, an impromptu birthday party with puppies eating cake, cost less than $5,000 to make.

Uncharacteristically, Heinz Pet Products let GBS shoot without a tight script. One result: A commentator interrupts an old couple's tennis game to ask which dog food looks more appealing. Ultimately, he questions a German shepherd that won't switch from Skippy Premium—even for a $100 bill. A carefully scripted, beautiful spot for Reward shows the end-of-workday reunion of dogs and their owners.

GBS strikes out when it gets gimmicky, as it did one damp, cold day when it rented a floating island to woo Supercuts. Two years later, GBS landed the haircutter with a presentation at its office. In 1987, Silverstein, a wannabe racer, videotaped his drive in a rented 911 Turbo and passionately presented the theme "Porsche is the one car you possess before you ever own one; seeds are planted in childhood." The client sat stonefaced. "Germans put emotion into their technology," he says.

Honda Scooters scooted because GBS's pitch was full of airs and posturing, says Silverstein. "We learned to be ourselves, to offer a certain honesty and sincerity that isn't Madison Avenue." But the agency won Specialized Bicycle Components after Silverstein pedaled ten miles to make his pitch. "Passion rules here," he says.

Keeping passion ruling is still a goal. Says Goodby, "We'll delegate more but won't change our spots and become slick. We'll stay irreverent, free-spirited, and unpredictable." Adds Berlin, "I'm petrified we'll take ourselves too seriously or think we're better than we are. Fear and humility had as much to do with our success as hard work."

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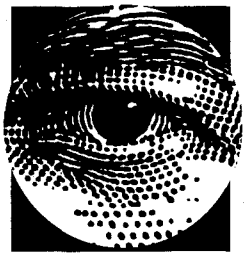
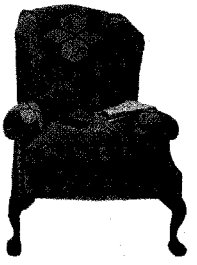
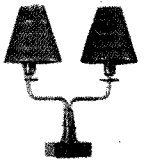


T  E

E  ES OF

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THE DAY STEVE ROSS CRIED

THE INSIDE BOOK ON TIME WARNER

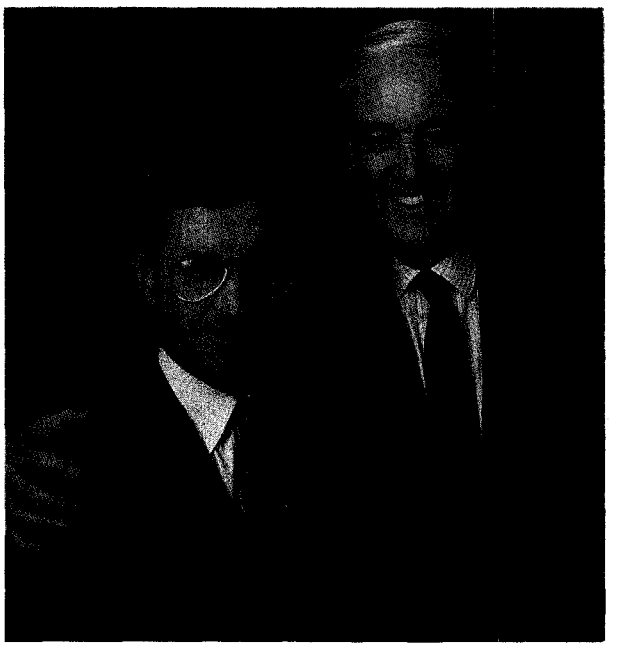
"PRINT IS DEAD" IS HOW THE *Fortune*-MAGazine writer began his story on the merger of Time Inc. and Warner Communications. His editors rejected the paragraph, known in the magazine trade as a grabber lead. They asked for something less provocative.

Richard Clurman tells the story of the rejected draft in *To the End of Time* (Simon & Schuster; $23). Clurman has written his own provocative account of one of the defining moments of the eighties—the $14-billion deal that folded the print empire Henry Luce had built into entertainment conglomerate Warner. *To the End of Time* is a corporate thriller in the tradition of *Barbarians at the Gate*. We know how the whole appalling story will come out, but we excitedly turn the page anyway.

Clurman is no scandalmonger. A team player himself—he spent twenty years at Time Inc. as a journalist and corporate executive—Clurman agrees the original in-your-face *Fortune* lead needed to be rewritten. But the question of the future of print recurs throughout his book. Clurman wonders if the serious and semi-serious journalism practiced by the old Luce magazines—*Time, Life, Fortune, Sports Illustrated, People,* et al.—can survive in the embrace of the company that also packages *Batman,* Bugs Bunny, and Madonna.

The print future looks bleak at Time Warner, certainly in the hands of the executives now running the company. *Time,* the weekly flagship of the old Luce fleet, is completing the most thorough makeover of its contents and graphics since Luce and friends started the magazine in 1923. Some excellent journalists are involved in the redesign. But elements of the new *Time* are being test-marketed in focus groups. Clurman doesn't think highly of the new marketing approach.

"Nothing successful in journalism in the past 25 years was accomplished by market research," Clurman says. "Al Neuharth went ahead with *USA Today* despite the research. Ted Turner acted on a dream, not research." The great print success of the past three decades at Time Inc. has been *People,* a magazine started when board chairman Andrew Heiskell leaned into the office of a colleague and noted that "people are interested in other people." "Magazines need one person who believes in something," Clurman says.



TEAMMATES?: *Chairman Steve and Nick Nicholas.*

By the end of *To the End of Time,* however, the reader has long since concluded that the people who put the Time Warner deal together believed most in their own salaries and outsize egos.

In August 1988, for example, the Waspy Time board is a bit worried about Warner chairman Steve Ross's "background." They've gotten beyond (well, just a little) his Brooklyn and garment-district roots; they're still concerned about his supposed Mafia connections. Henry Luce III maunders on about "the ethics and foul tongue of Hollywood types." James Shepley, another Luce loyalist, flat-out calls Ross "an elegant crook."

Author Clurman.

Yet none of these worthies takes the time to meet Ross in person or even read the specific court documents that deal with Ross's relationship to the Westchester Premiere Theater fraud or to the SEC's investigation of insider trading of Warner Atari stock. The Time people skip over Ross's dumb biographical embellishments—that his hearing difficulties came from World War II Navy service (according to Clurman, Ross shipped out after combat ended) and that an arm injury ended his chances with the Cleveland Browns. (He injured his arm playing touch football in junior college; the Browns told Clurman they had never heard of Ross.)

Time Inc. management simply wants the "damn deal" done. So the company's white-shoe lawyers propose that Ross, then 61, be named chairman of the combined companies for five years; he is then to be replaced by Time Inc. man Nicholas J. Nicholas Jr. The ironclad succession date could be changed only by a two-thirds vote of the board. Greenwich aces Flatbush, not the reverse.

When Time Inc. emissaries Richard Munro, Nicholas, and Gerald Levin deliver this news to Ross at his Park Avenue duplex, the six-foot-three-inch, silver-haired Ross cries. His voice "quavering," he calls off the deal. "We had insulted Steve," Levin concluded dejectedly.

The tears work. A new "governance" plan accompanies the merger announcement of March 3, 1989. The two-thirds rule has been scrapped; Ross will not retire in 1994, at the end of his five years as CEO. Instead, he will remain chairman—although not CEO—for ten more years, and then be an "adviser" for five years after that. And oh, yes: Ross will receive a payout of $193 million, plus salary, plus at least 1.8 million shares of new options, plus long-term bonuses that could reach hundreds of millions more. Munro, Nicholas, and Levin will also be rewarded, though in the $50-million-to-$100-million range.

The broad outlines of this corporate pig-out have been told before. Clurman fills in eye-popping details, as might be expected from an old news-mag hand. Among his most telling vignettes are those involving Jason McManus, editor-in-chief of the Time Inc. (now Time Warner) magazines. The reader first encounters the tall, laconic McManus when he becomes managing editor of *Time* in 1985; he's 50 and has spent 26 years "unobtrusively

Photographs: top, John Abbott; bottom, Carl Mydans.

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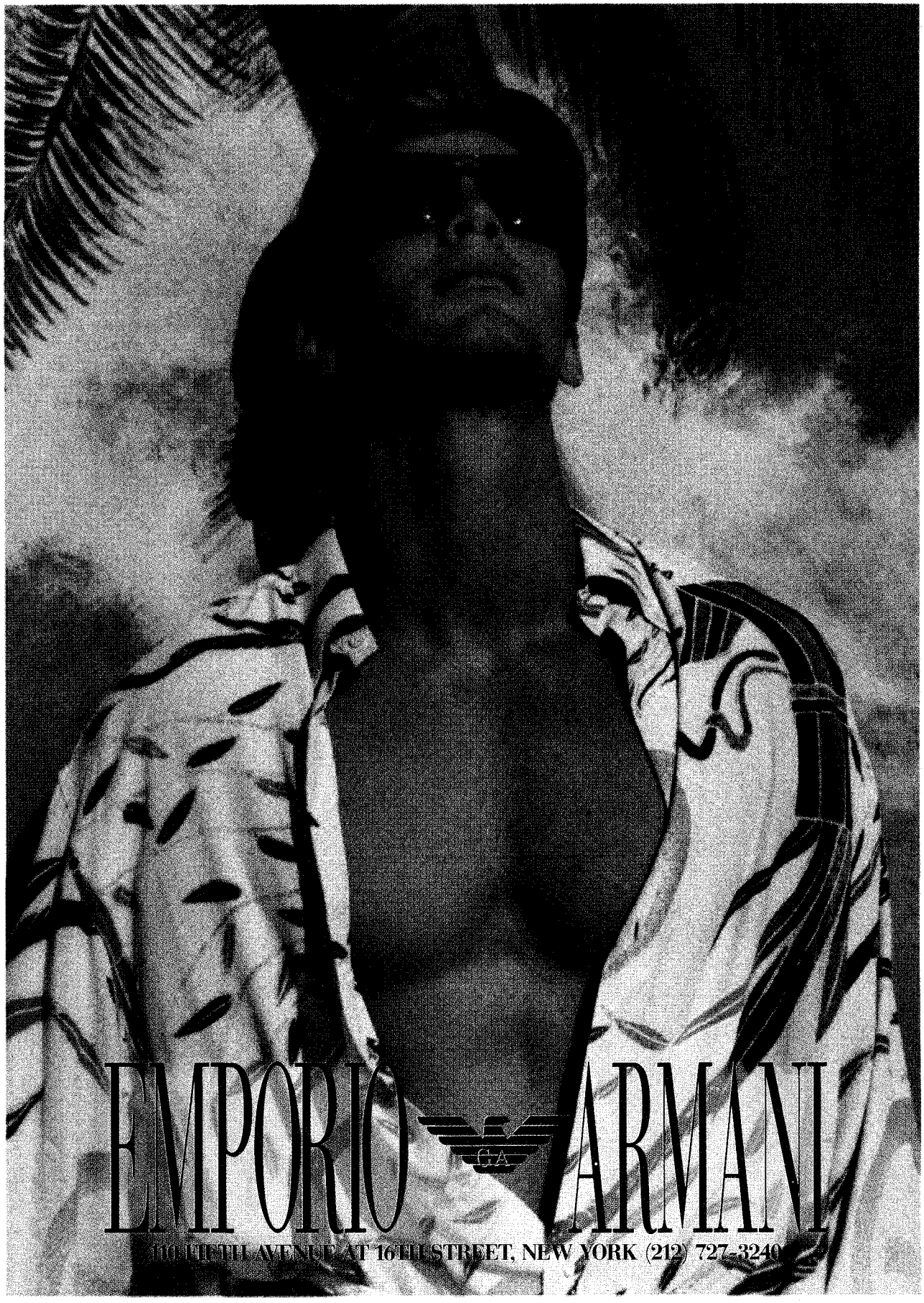

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striving and biding his time" within the organization. Clurman quotes the late Hedley Donovan, perhaps the most revered editor-in-chief at Time Inc.: "I've never heard Jason say anything at our lunches that you couldn't find on the editorial pages of the New York *Times*." On January 1, 1988, McManus was named editor-in-chief. A seat on the board of directors came with the title.

McManus acknowledged to Clurman that he might have been more diligent about meeting Ross and seeking out details of the deal. "I don't understand the protocol about how such major corporate events are conducted. Like a Bulgarian wedding, I can imagine you don't even see the bride beforehand." The editor-in-chief can still turn a phrase.

Beyond the figure of the larger-than-life Ross—and some of his smaller-than-life Time Inc. counterparts—the Time Warner tale offers material for anyone concerned about whether print is in fact dead. Before Ross's tears, Time Inc. executives hied themselves to a corporate retreat in the Bahamas. The sun-dried report of that staff strategy group—like *Time*'s market research, another post-Lucean appendage—solemnly noted that "the television screen provides in excess of 65 percent of the words consumed from all the media forms by the American public. Magazines represent 2.4 percent."

That factoid, impossible to prove, became embedded in the brainpans of the Time Inc. men. And so the "synergies" of a relationship with the films, video, cartoon characters, and records of Warner became the answer.

The Bahamas strategists never asked the right question. Clurman quotes "an alumnus" on the future of *Time*. The editors should downsize *Time*, this man suggests; they should persuade their business bosses "to make a sharper distinction between those who can be made to care about information and those who don't give a damn—yes, limiting *Time* to those people. There are enough of them left."

Is Steve Ross listening? At present, he's being treated for cancer of the prostate. The corporate word is that he will return to the office. Unofficial reports are less optimistic. It's an unpleasant subject; but because the merger was not about good taste but about big money, Clurman prints the terms of Ross's contract in the event of his death. The heirs are entitled to his $7.9 million in company life insurance, deferred compensation, bonuses, and other benefits. The heirs also get three years of Ross's full salary and bonuses, just as if he were still working.

In the compensation trade, Clurman reports, this is known as a "golden coffin."

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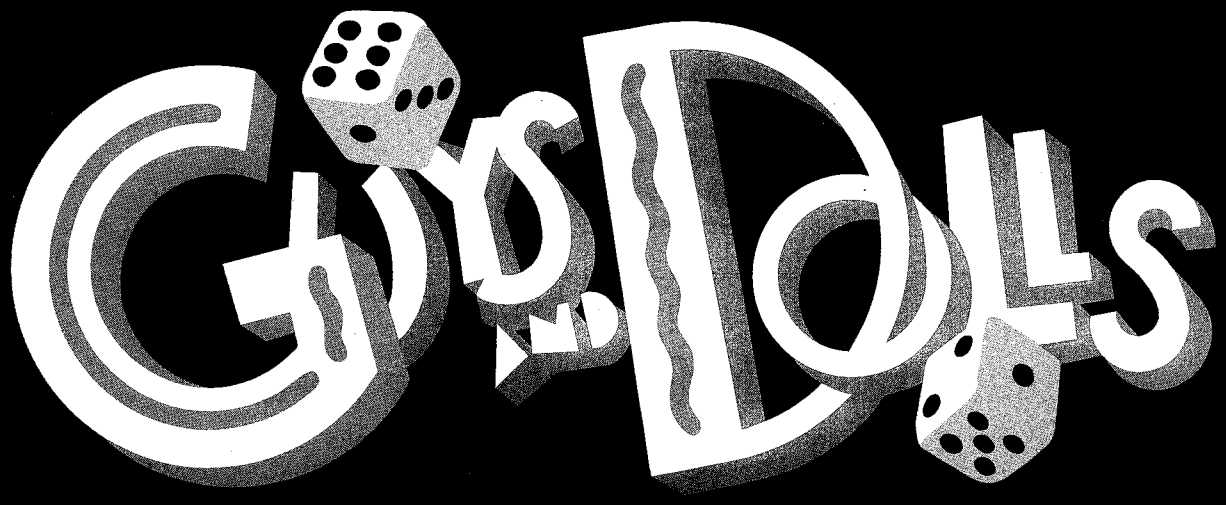

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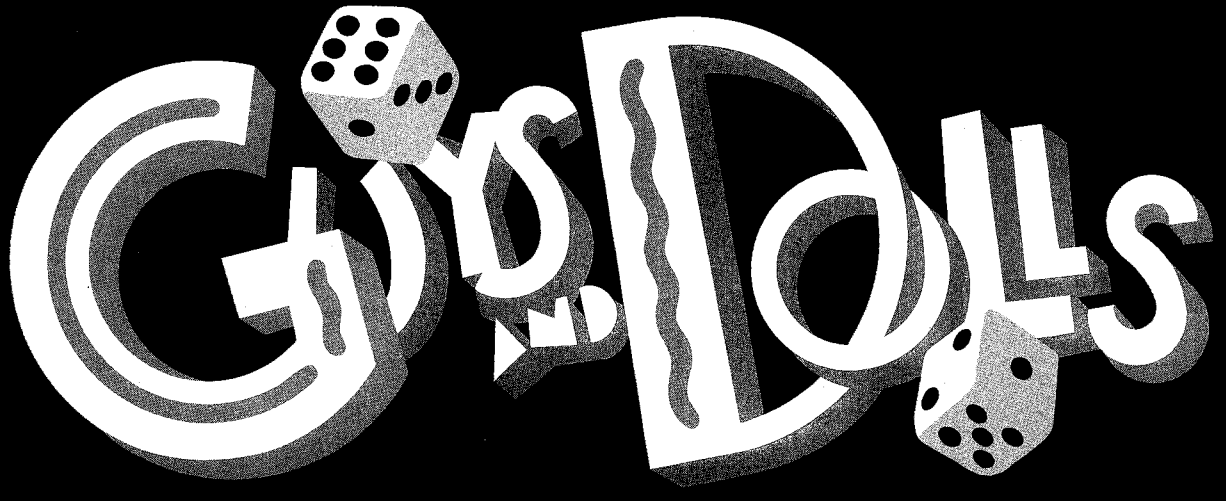

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FAST TRACK

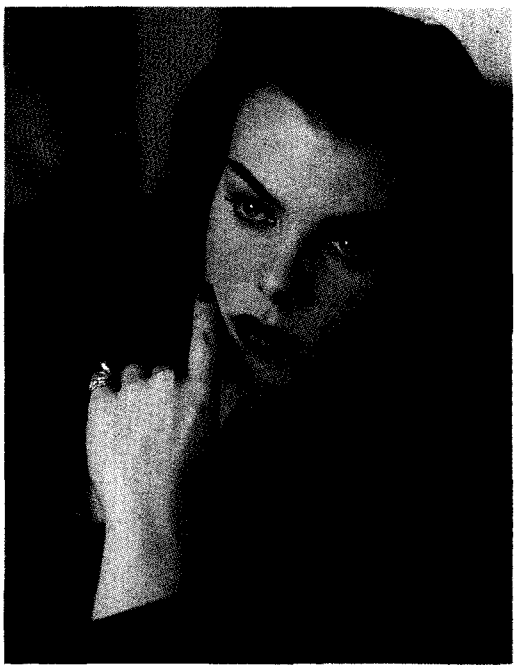
EDITED BY CHRIS SMITH

BRIEF LIVES

You Can Take the Girl Out of New York. . . .

STREETWISE AND PROUD OF it, Debi Mazar knows it's safer to shoot first and answer questions later. "I don't really want to get into the cosmetics thing," she says before the interview formally begins. "I feel like I've been acting long enough that I'm not just a makeup artist turned actress anymore."

Although she's fast becoming Hollywood's favorite New York City homegirl, the 27-year-old from Queens used to be best known as a cosmetologist to the stars. But since turning down an offer to work with her longtime confidante Madonna on the Blond Ambition tour two years ago, Mazar has proved that her place is in front of the camera, not behind it.



Debi does Hollywood: Actress Mazar.

She made her acting debut, after surviving three nerve-racking callbacks with Martin Scorsese, as Ray Liotta's cokehead mistress in *GoodFellas.* Although her scenes in *The Doors* were cut out by Oliver Stone—"which was fine with me," she says—Mazar landed a meatier role as Jodie Foster's best friend in *Little Man Tate,* and did a memorable riff on the Bensonhurst milieu for Spike Lee in *Jungle Fever.* That's Mazar snapping her gum loud as a rifle shot when Annabella Sciorra announces she's dating a black guy.

Mazar's signature eyebrows—perpetually arched and roughly as wide as the Hudson—are now displayed weekly on Steven Bochco's latest television opus, *Civil Wars.* Mazar, who prepped for the role by following a girlfriend around an East Side law office for a week, provides comic relief while embodying the quintessentially smart-and-sassy New York City secretary.

"I like playing all these little character parts, because I'm learning while I'm doing it," Mazar says. "You can take more of a risk when there's not as much on the line. And I like characters that have an edge."

Mazar herself won't ever be confused with the girl next door. Raised in three of the city's five boroughs, the eldest child of a photographer and a woman who now teaches Tae Kwon Do, Mazar was on her own by the age of fourteen and a regular at the Mudd Club shortly thereafter. She never dreamed of being an actress, but, Mazar says, "I've worked very hard my whole life on creating characters."

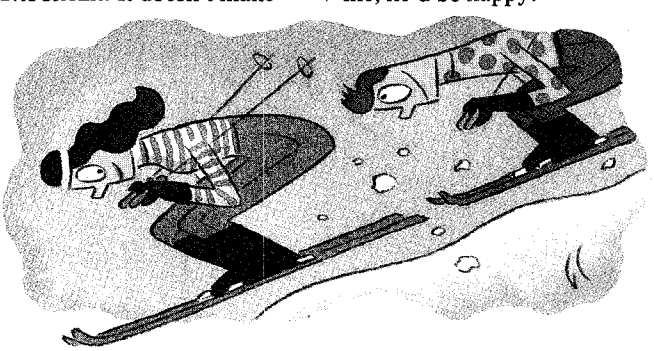
Like the woman she plays on *Civil Wars,* Mazar is animated, engaging, and—when she's irritated—distressingly direct. Although she rented a place in L.A. last year, she still considers herself a Park Slope resident. And, in fact, her New York accent is so pronounced that she used to worry about being typecast. But winning a role as a blonde Boston Brahmin in Lee's *Malcolm X,* due out this summer, allayed these fears. So did the realization that she *liked* playing New Yorkers.

"I don't see anything wrong with it. Brando does Brando. De Niro does De Niro," she says. "I have no desire to completely lose my accent. It's part of Debi Mazar."

PRESTON LERNER

OVERHEARD

A MOTHER AND HER TEENAGE daughter shopping for ski pants at Paragon.
MOTHER: That looks gorgeous.
DAUGHTER: It doesn't make my butt look fat?
MOTHER: Oh, nooooo.
DAUGHTER: You mean if somebody were skiing behind me, he'd be happy?



PRICES

HERE'S WHAT IT COSTS TO GET A good hot drink these days:
□ Large hot chocolate at the City Bakery, 22 East 17th Street, $2.75.
□ Hemingway's Rum Runner (espresso, rum, maple syrup, cocoa, and whipped cream) at Anglers & Writers, 420 Hudson Street, $3.75.
□ Irish coffee at P. J. Clarke's, 915 Third Avenue, $4.50.
□ High tea at the Pierre, 2 East 61st Street, with choice of tea, scones, French pastries, and finger sandwiches, $16.

Photograph by Bob Sebree. Illustration by Greg Clarke.

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CHOW

Using Their Noodle

SUDDENLY, IT LOOKS—AND even sounds—as if the whole city is slurping.

Noodles, that is: pan-fried, cellophane, curried, or Singapore-style; lai fun, mai fun, or chow fun; showered with shrimp, pork, or chicken; served cold with sesame sauce; or added to Cantonese wonton soup.

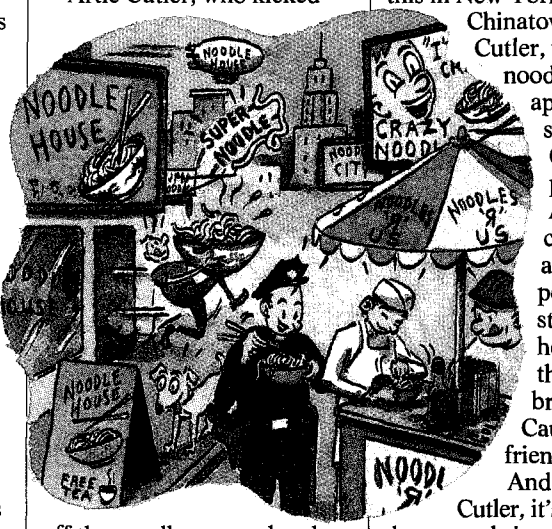
Just when everyone had nearly given up on neighborhood Chinese, along comes the uptown noodle shop. The appeal is obvious, says restaurant guide–meister Tim Zagat: "It's good, filling, and inexpensive."

For years, Hong Kong–style noodle shops flourished in Chinatown, but only in the past two or three years has the idea caught on uptown.

"I think it's because noodles are happy food," says restaurateur David Keh, who first opened a noodle shop in 1984. But an unhappy noodle it was. The shop, he now says was too little and too crowded, and nobody cared. Buoyed by the recent success of two Ollie's, three Tang Tangs, and a China Fun, Keh will go for it again when he opens Noodle Road on East 49th Street next month.

Chenlieh Tang—his father took his surname from tang tang noodles, which he sold on the streets of Taiwan; his mother still runs a noodle shop in Flushing—opened his first shop at 76th and Third in December 1990. Last summer, Chenlieh turned his restaurant Tang's Chariot into the second link in the chain. "Business wasn't so good there," he says. "So I said, 'Why don't I give noodles a try?' " In November, Chenlieh opened another shop at 88th and Second.

Artie Cutler, who kicked off the noodle craze when he opened the first Ollie's in 1989, at 116th and Broadway, says he got the idea when he was traveling in Taiwan and became obsessed with the big bowls of noodles that everyone was eating everywhere all the time. "No one was doing anything like this in New York outside Chinatown," says Cutler, who felt sure noodles would appeal to students at Columbia, particularly Asians. "They constituted about 20 percent of the student body," he says, "and I thought they'd bring their Caucasian friends."

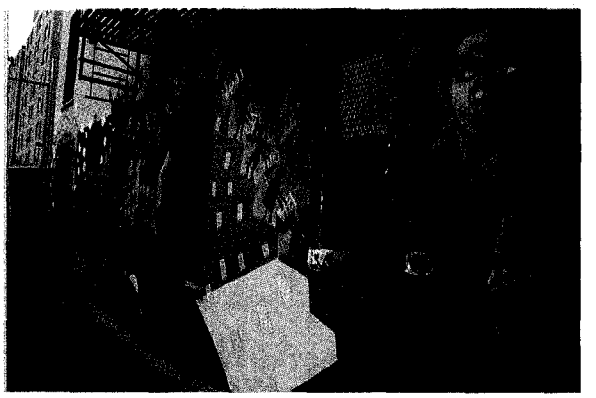


And they did. For Cutler, it's been a dream made in noodle Heaven. In April, Ollie's No. 3 will open at 44th and Broadway. "Once it was pasta," Cutler says. "Now it's noodles. It all makes sense." RICHARD DAVID STORY

ART BEAT

BOLD BRUSH STROKES FOR THE BRONX

NINE-YEAR-OLD MARK Torres bounces along in front of the brightly painted wall. "I did this," he shouts and runs a few feet to his right. "And this, and this, and that's a picture of me brushing my teeth." His brother, Emilio, ten, shows off his work in a jungle scene. And a seven-year-old wants to be lifted up to point to a particular patch of blue.



Painters Dawn, José, Nonny, and Jackie made Vyse nice.

The painting they're so proud of decorates the north wall of their apartment building on the corner of East Tremont and Vyse Avenues in the South Bronx. It's one of ten murals scattered throughout tough neighborhoods in the Bronx, Harlem, and Brooklyn. About 300 children—most of them homeless before moving into the buildings they've painted—created the vivid pictures by working after school and on weekends.

The project began last winter when CityArts Inc., a nonprofit group, got together with the Department of Housing Preservation and Development to look for sites. Using a $145,000 grant from the city Office for Public Safety, CityArts matched professional artists with children who'd been enlisted by community agencies.

"A lot of these kids went through some pretty tough times," says Charlotte Rossi, executive director of Aquinas Housing, one of the local organizations. "They had no goals, and they saw one in doing this."

The children's ideas for the murals began percolating in workshops last summer, with the artists smoothing out the final designs. Then everyone got out a brush, and neighborhood faces now smile from the walls—Mark Torres, his mother, and his sister are all in the one on their building. Another mural gives a fair picture of the local amusements: skateboarding, jumping on old mattresses, and playing a game called scales.

One of the paintings already has a cameo in a NYNEX commercial. "They've seen their mural during the Super Bowl," CityArts executive director Tsipi Ben-Haim says with a laugh. "What else can you give a child to tell him he's done something special?"

LYDIA DENWORTH

Photographs by Cynthia Carris. Illustration by David Goldin.

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BOARDROOM CONFIDENTIAL

The Lightness of Bing

SEVEN YEARS AGO, A YOUNG editor at *Esquire* had what would have to be called an epiphany. It fell to him to find a new columnist for the magazine on the subject of corporate culture, and so he combed his Rolodex for what seemed like minutes before he came upon a friend of his at a Large American Corporation who had a knack for turning a phrase. Write me a column, the editor requested. The Corporate Friend quickly complied and turned in his column under the pseudonym Stanley Bingham.

"No, no, no," the editor responded. "Too long. How about 'Bing'?"

Thus was born one of history's least-well-known pseudonyms.

For the past seven years, working from a top-secret warren deep within Corporate America, 43-year-old Stanley Bing has been churning out humorous insights into the business world for the pages of *Esquire.* This month, for the first time, his words appear within a hardcover book, called *Crazy Bosses* (William Morrow; $20). Its subject, unlike its author, is no secret.

"I am completely objective about crazy bosses," Bing explains defensively, "because I, myself, am perfectly sane."

Bing's thesis is that we have all, at one time or another, worked for someone who could be construed as crazy. "Under the incredible pressures of the post-eighties meltdown of American business, it occurred to me that it's helpful—no, make that *necessary*—for our corporate leaders to be insane," Bing pontificates.

As part of his research, Bing collected voluminous anecdotal material about crazy bosses. He particularly enjoys the story of a crazy boss who tortured a young, neurotic female underling by pretending to crumple up her work and throw it into his wastebasket. Bing also studied the role of the crazy boss in history and cites several well-known individuals as prime examples—including Caligula, Napoleon, and Sununu.

The last known photo of Stanley Bing.

If you work for a crazy boss, Bing says, never fear—eventually all of them flip out completely and become executive consultants, authors of business books, or evacuees from private yachts. "The bright side," Bing says in the kind of mixed metaphor in which he so clearly revels, "is that the crazy boss is a gorgeous mosaic of dysfunction that the smart employee can play like a cello."

Asked to describe the book, Bing says, "It's basically deep blue with attractive gold lettering." Pressed for details, Bing replies, "Buy it."

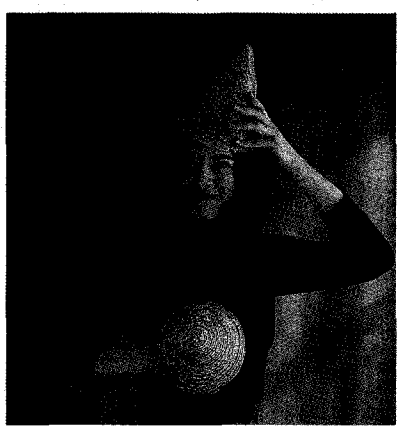
Facts about this highly secretive essayist and philosopher are scarce. However, since he is a friend, I can report the following: Stanley Bing is single and commutes to work by helicopter from his beachfront estate on eastern Long Island. He lives with two Victoria's Secret models, and his hobbies include backgammon, reading Joseph Wambaugh novels, and organizing minions. His literary influences are thought to be Fitzgerald, V. S. Naipaul, and the early Gil Schwartz. DAVID BLUM

SHOPPING

COOL SHADE

HAZEL HAMMOND'S FRIENDS complain that the only part of her they see is the top of her head. By day, Hammond is bent over a light table as *Travel & Leisure*'s picture editor; by night, she's hunched down making fanciful, labor-intensive beaded lamp shades.

Hammond, 37, was vacationing in California about three years ago when a lamp in an Italian restaurant caught her eye. She ordered one for herself but decided to get a head start by buying wire, beads, and a book on Japanese basket weaving. She'd completed her first gold-fringed, shimmering shade months before her imported Italian prototype came along.



Hammond; her L.L. Cool J lamp shade.

"When it arrived, it looked so disappointing," Hammond says. "It was so *regular.*"

No wonder. Hammond's creations, which sell for $300 to $700, look like they belong atop the chic-est of heads, not light bulbs. There's the chartreuse fez; the gold Mad Hatter (a.k.a. L.L. Cool J); the silver sea urchin with beaded pull chain and fringe; and the gold-and-peach hornet's nest.

"People who have bought them say they give a different mood to the room," says George Fontanals, co-owner of Forthright Furniture (280 Mott Street), where the shades are sold.

Hammond, who is five foot ten and has surprisingly good posture, takes the beads and inserts wire through them. She then twists the strands in a circular motion, weaving an additional wire from the top to the bottom of the shade, ultimately determining its shape in a process she describes as "Zen-like."

"You sort of concentrate so much your mind becomes blank," she says. But then, you see, her head comes up clear and straight. EILEEN CLARKE

Photographs bottom, by Brian Coats.

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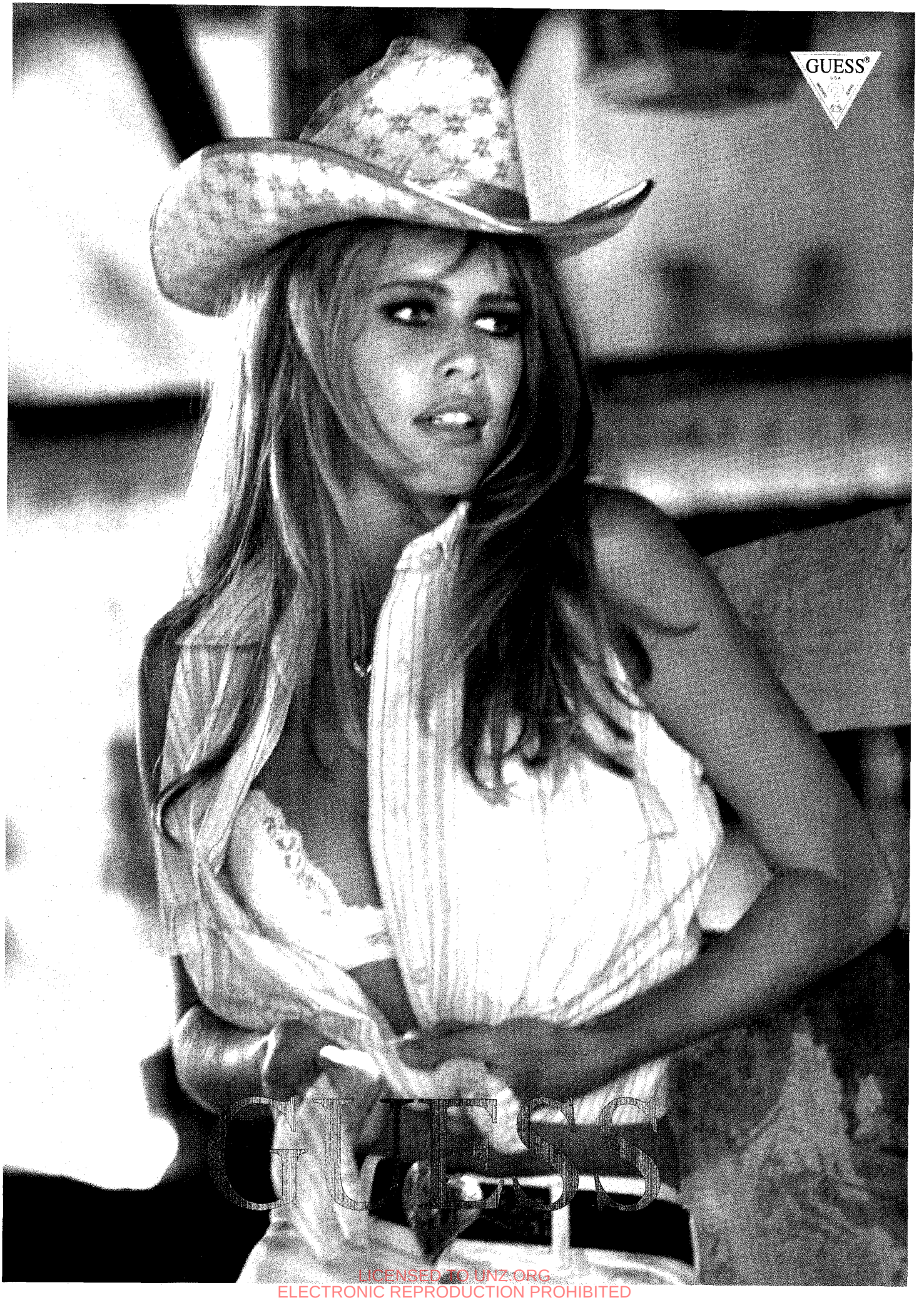

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HOT LINE

THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

TELEVISION

"Pavarotti Plus!": Fourteen years after his first appearance on *Live From Lincoln Center* in 1978, the Italian tenor is back to celebrate the series's hundredth telecast. Along with Pavarotti are César Hernandez, Sherrill Milnes, and June Anderson. (Channel 13; February 24; 8 P.M.)

FASHION

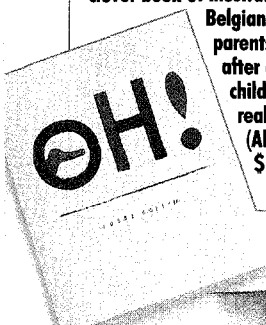
Perfect fits: Designer Ronaldus Shamask is behind these great

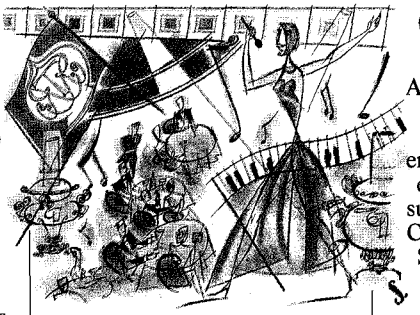
Les Jörgensen

new men's suits, which have been made specially for the Barneys private label. Done in a variety of very appealing colors, the suits will sell from $695 to $795.

BOOKS

***Oh!,* Josse Goffin: Even if little ones don't fall head over heels for this clever book of illustrations by the Belgian artist, their parents will. And who, after all, are children's books really for anyway? (Abrams; $14.95.)**





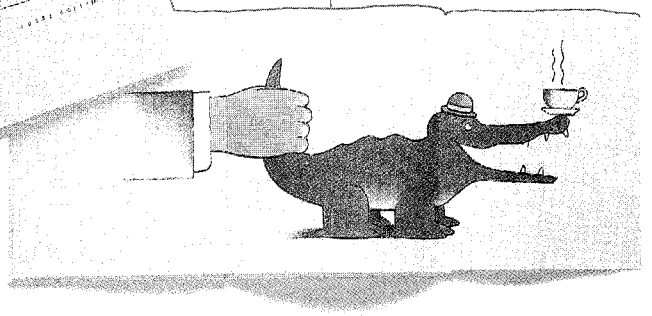
Steve Salerno

SCENES

What better way to fight the old Sunday-night ennui than with dinner and Julie Wilson at the Russian Tea Room? The clubby upstairs room is a little gem—it's like being cosseted inside a Fabergé egg. Julie Wilson—the feather boa and the white gardenia in place—sings on February 23 at 8 and 10:30 P.M. There's a $20 music charge and a two-drink minimum. A special cabaret menu—club sandwiches, chicken Kiev, blini with caviar—is served throughout the evening. For reservations, call 265-0947.

ART

The marvelous black-and-white photographs of Elliott Erwitt, whose eye was often eccentric and always provocative, are at the James Danziger Gallery. They're from the fifties and sixties. Through March 7.



Joseph Clementi

TASTINGS

BY ALEXIS BESPALOFF

A glass of wood-aged tawny port, smooth and warming, is always welcome at the end of a meal or later in the evening as a nightcap. Try such polished performers as Croft Distinction ($12), Sandeman Royal ($21), or His Eminence's Choice of Delaforce ($16).

ASK GAEL

***What's new and ambitious?* California in cheerful deconstruction is the architectural theme at Zoë, in a landmark SoHo building at 90 Prince**

Charlie Samuels

Street. The best spot to watch the action in the open kitchen: a counter stool overlooking the rotisserie, the giant wok, and the wood-burning oven. Try grilled mushrooms on rosemary flatbread, roasted duck with sausage and cabbage, or salmon on buttery couscous. Entrées are $12 to $19.75. Call 966-6722.

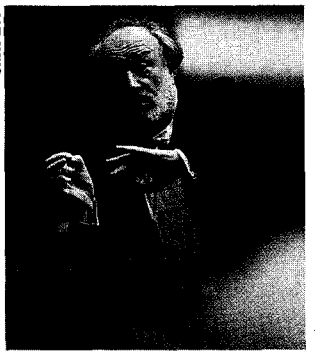
MOVIES

***Voyager:* Volker Schlöndorff has moved the setting of Max Frisch's novel from Germany to America and cast Sam Shepard as an American who falls in love with Julie Delpy, the beautiful and enormously appealing French actress who starred in last year's *Europa Europa*.**

Goldfinger: Odd Job, that Shirley Bassey theme, and Bond playing cards by the pool at the Fontainebleau in Miami—this is still the best of the Sean Connery James Bonds. And is there really any other kind? It's at the Theatre 80 St. Marks on February 19 with *From Russia With Love* (remember Lotte Lenya and her trick heels?).

MUSIC

After a three-month absence, Kurt Masur returns this week



Chris Lee

to the New York Philharmonic with an impressive and serious lineup. From February 20 through 25, he conducts Franck's *Les Éolides* and Symphony and Brahms's Symphony No. 2.

The Saint Louis Orchestra is at Carnegie Hall on February 22. Clarinetist Richard Stolzman gives the New York premiere of a work by Toru Takemitsu.

THEATER

***Sight Unseen:* The dialogue literally crackles in Donald Margulies's splendid new play about a red-hot New York artist (David Salle, perhaps?) who visits an old girlfriend en route to London, where he's having his first overseas show. Margulies has crafted a splendid first act and—lo and behold—an even better second one. At the Manhattan Theater Club.**

Joan Marcus

Crazy for You: Will all those eminently hummable Gershwin tunes give a much-needed midwinter lift to Broadway? This retooling of *Girl Crazy*, which made Ethel Merman a star, includes a lot of old favorites and opens on February 19 at the Shubert.

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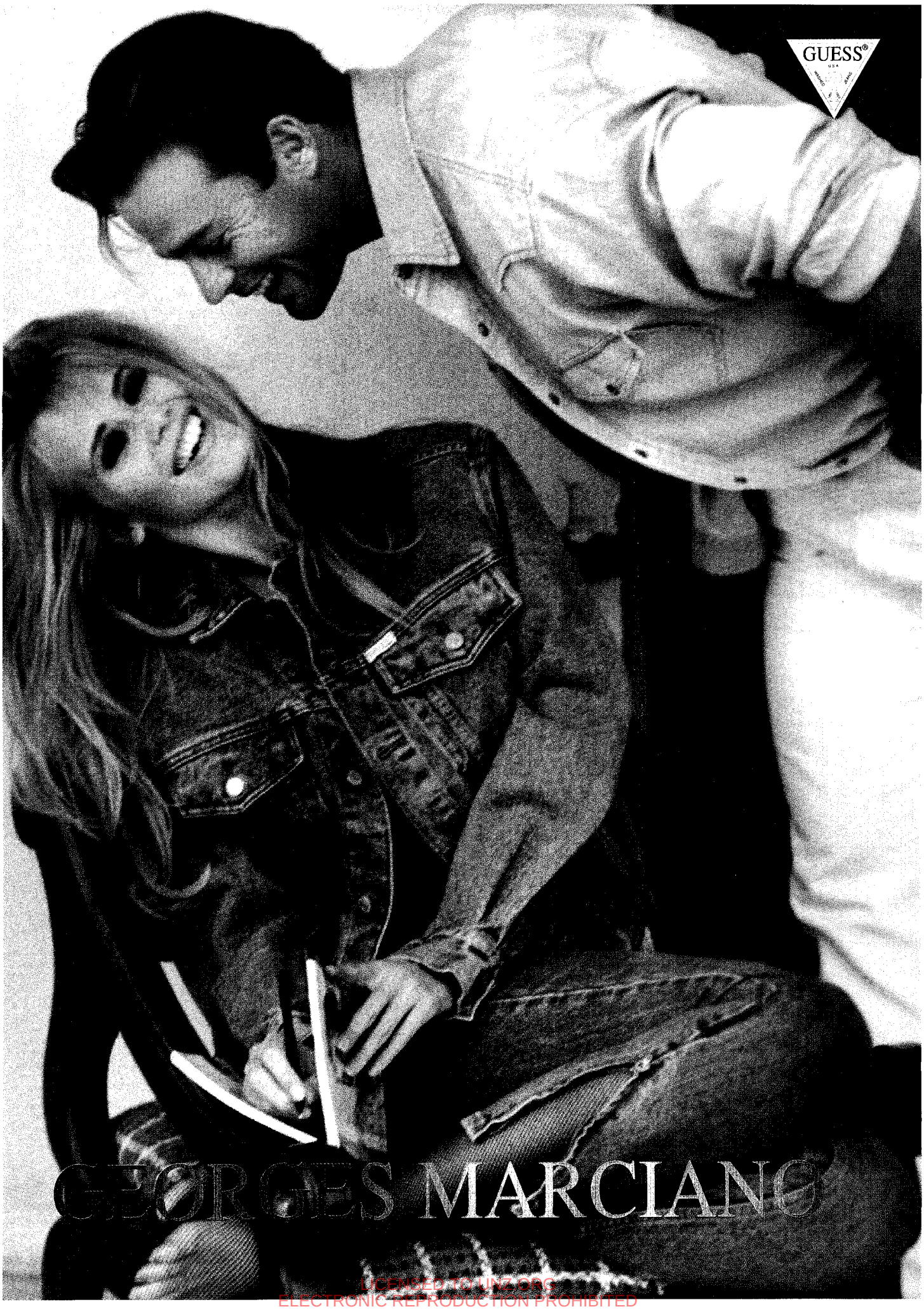

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THI

America is experien

FOR SEVERAL YEARS, THE MEETINGS WERE A REGULAR event. Prominent Japanese industrialists who happened to be in town would attend an ongoing discussion of what should be done about America. Of how the American economy should be managed."

"*What?*"

"Yes."

"That's outrageous!"

"Why?" Connor said.

"*Why?* Because this is *our* country. You can't have a bunch of foreigners sitting around in secret meetings and deciding how to manage it!"

"The Japanese don't see it that way," Connor said.

"I'm sure they don't! I'm sure they think they have a goddamn right!"

Connor shrugged. "As a matter of fact, that's exactly what they think."

And so it goes in Michael Crichton's new novel, *Rising Sun,* a masterpiece of xenophobia and demagoguery in which the Japanese not only sit around secretly planning the management of the American economy but also systematically destroy crucial American industries, retain journalists on major papers to smear adversaries, interfere with police investigations, and bribe and murder American citizens.

The book, which Knopf rushed out a month ahead of schedule to exploit the publicity over George Bush's widely ridiculed trip to Japan and the hysteria over Japanese imports, comes at a time when it has once again become fashionable to pander to suspicion, hostility, and conspiracy mania. *Rising Sun* is not the only book to exploit this fever, and the Japanese are not the only targets. Susan Faludi's *Backlash,* which argues that a tacit conspiracy of white males has succeeded in reversing the gains made by the women's movement in the seventies, reached the No. 3 slot on the New York *Times* best-seller list. Oliver Stone's movie *JFK,* wallowing in the most preposterous conspiracy theories, has propelled three conspiracy books onto the best-seller list as well as itself generating gross revenues of $58 million, which casts a curious light on the director's argument that Kennedy's killers were those who profited most from his assassination. The entertainment industry seems to have realized that it has become profitable to merchandise paranoia.

A portion of the national paranoia can be attributed to the recession. During difficult times, people will always try to find a scapegoat for their problems, and the Japanese themselves are certainly no exception. After the great Tokyo earthquake of 1923, the Japanese worked through their anger at this act of nature by executing some 6,000 underprivileged Korean immigrants. While never that bloodthirsty, Americans, too, have always shown a strong need for an enemy, if only to invigorate their sense of righteousness, and several forces have combined with that predisposition and the economic downturn that is an inevitable feature of the business cycle to make Americans less rational and more vengeful toward all sorts of people.

To begin with, the country is still wrestling with the humiliating fact that, by several measures, it is no longer the leading industrial nation in the world. National pride has been displaced by pessimism and mistrust. Corporate scandals like the one in the savings-and-loan industry and Dow Corning's insistence that studies had proven the safety of silicone breast implants have combined with the massive layoffs caused by

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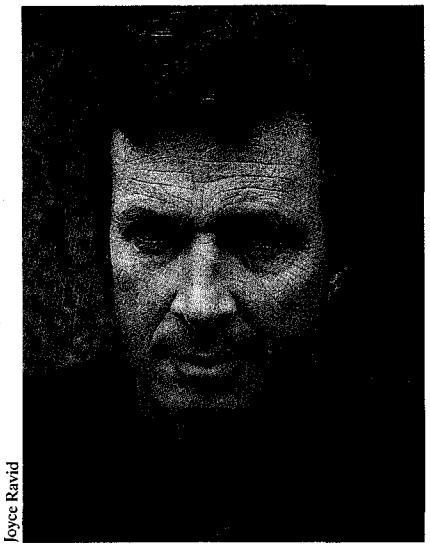
NEW YORK

DEMON GAP

e of its periodic paranoid convulsions BY JOHN TAYLOR

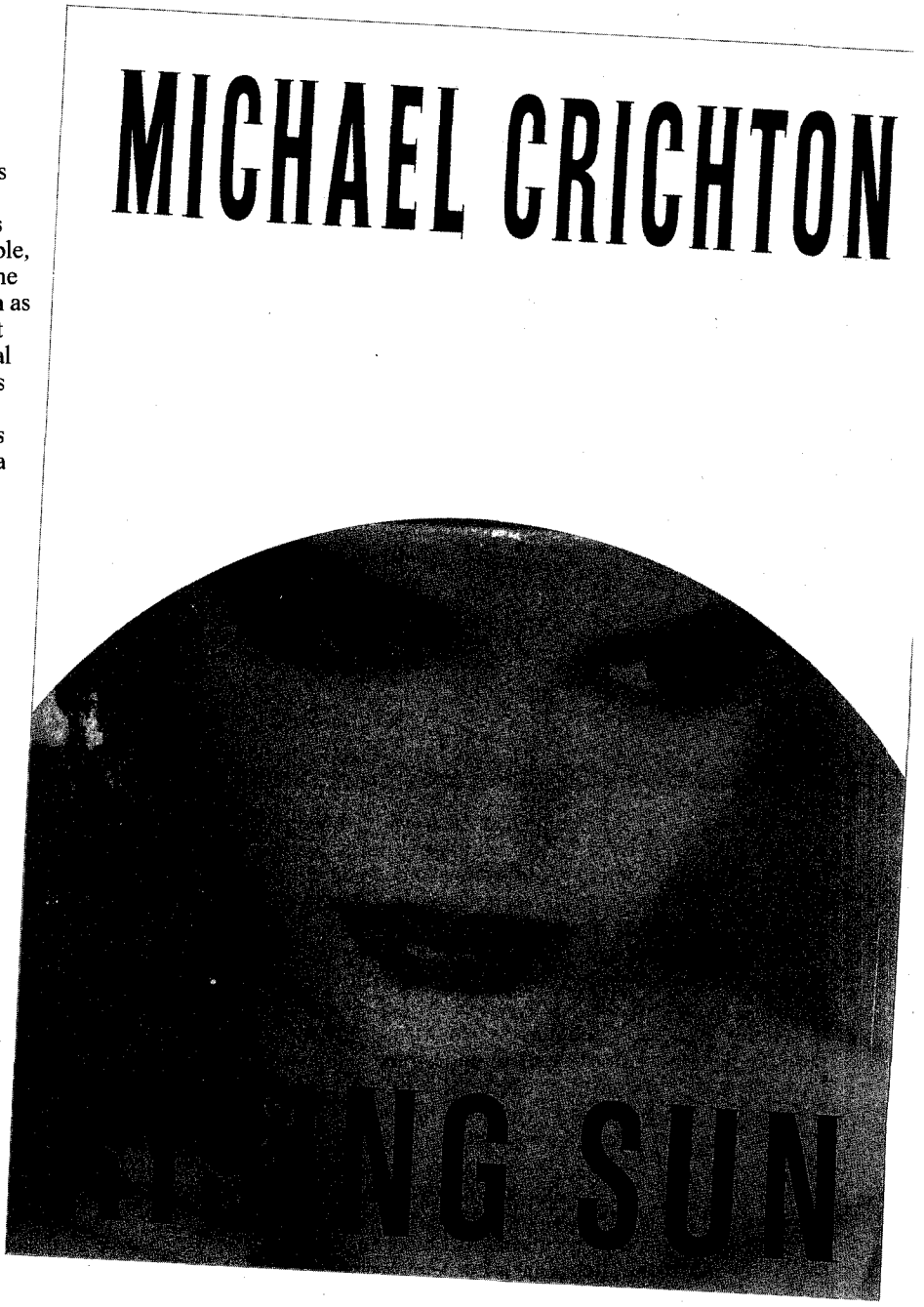
the recession to rekindle the sort of mistrust of American business that was common twenty years ago.

But even as problems—from health care to immigration to international trade—grow more complex, the demand for simplistic solutions has increased. Rampant functional illiteracy and the consequent increase in national stupefaction has made Americans more superstitious, more gullible, more easily incited by imagery and slander. At the same time, opportunities for slander have grown as the country Balkanizes into a host of groups that are divided by ethnicity, class, gender, and sexual orientation and that see one another primarily as enemies. "There's a neo-tribal quality to all of this," says Fred Siegel, a professor of humanities at Cooper Union. "People have given up the idea of cosmopolitanism, of common standards, and now there's no basis for restraint."



Joyce Ravid

MASTERPIECE OF XENOPHOBIA: THE MYTH OF THE JAPANESE SUPERMAN HAS BEEN REVIVED, AND *RISING SUN*, BY MICHAEL CRICHTON (ABOVE), IS A DEMAGOGIC TECHNO-THRILLER ABOUT THE ECONOMIC ENSLAVEMENT OF AMERICA.



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At the moment, the Japanese have emerged as the easiest targets of fear and rage, conveniently filling the demon gap created by the collapse of the Soviet Union. "I'm from Louisiana. We produce rice. We must go to the Japanese and say, 'You no buy our rice, we no buy your cars,' " David Duke said with characteristic elegance, explaining his Japan policy when announcing his candidacy for president in December. Even mainstream politicians like Tom Harkin and Bob Kerrey have been unable to resist demagogic posturing about the unfairness of the Japanese.

The notion that the Japanese are cheating Americans, or even that, as Crichton suggests, they have taken over the country in some vague but insidious fashion, has legitimized symbolic displays of vengeance, such as the one sponsored by the United Auto Workers in which people smashed, hacked, and hammered a Japanese car. And that has made Asian Americans of all kinds nervous. "It feels like 1942 all over again," says Grant Ujifusa, a third-generation Japanese American and co-author of the *Almanac of American Politics,* referring to the internment of Japanese Americans during World War II. "We're the little yellow people again."

ANTAGONISM TOWARD JAPAN TOGETHER WITH FEAR OF economic competition from immigrants has injected racism into national politics to a degree unseen since the racial conflicts of the early sixties. Never in 50 years has any man who ran for president dared say, as Pat Buchanan once did, that Hitler was "an individual of great courage" and "extraordinary gifts." Taking up where Bush left off with his legendary demonization of Willie Horton in 1988, both Duke and Buchanan use the most transparent code words, if they bother with them at all, to deride blacks and, by harping on "Christianity," insist that the United States should be a nation of and for white people like themselves.

Minorities, for their part, have had no trouble demonizing whites. At a memorial service for victims of the stampede at the City College gymnasium in December, the Reverend Lawrence Lucas suggested to the crowd that the calamity was an "orchestrated disaster" that was supposed to have given police a pretext for beating the primarily black spectators. Picking up this theme, another minister called the tragedy, in which eight young people were trampled to death by a group of largely black spectators trying to get into a basketball game played by black rap singers, a "painful reminder of the racist, capitalistic, individualistic society in which we live."

Nor are such comments solely the product of rabble-rousing inner-city ministers. Bill Cosby, whose popularity with whites as well as blacks has made him one of the richest entertainers in the country, has theorized that the AIDS virus was concocted as part of a demonic plot to wipe out undesirable Americans. "I have no proof, but I am allowed to just believe," Cosby said, "and since I'm not blaming anybody in particular, but I do think that this whole thing was, was human dealing induced to spread and to kill certain people."

Demonization is the demagogic portrayal of some individual or group as a supernaturally malignant force. David Brion Davis, a history professor at Yale, points out that there are two basic categories of demonization. One is the demonization of the Other, the savage or foreigner or moral degenerate who is threatening the community. This sort of demonization, which creates the fear of the defiled sanctuary and the need for a crusade to protect it, is at the core of right-wing racist thinking. At his trial for inciting skinhead white supremacists to attack Third World immigrants, Tom Metzger, the founder of the White Aryan Resistance, said, "When I moved to Fallbrook, California, I thought, just like a lot of people here, Oh, it couldn't happen here. We had a nice little community and boy, we'd be this way and it would always stay that way and it was clean and nice. . . . And they went over us like a steam roller. . . . We're being invaded from Mexico and everywhere in the South."

But the left is just as susceptible to the fantasy of the defiled sanctuary. Nothing illustrates this more aptly than the astounding demonization of Christopher Columbus that has taken place in the past couple of years. In his recent book, *The Conquest of Paradise,* Kirkpatrick Sale describes the Taino tribe that greeted Columbus on his first trip in 1492 as dwelling in an Eden and "living in a balanced and fruitful harmony with their natural surroundings as any society might have envied." In a recent *Esquire* article on the American West, the writer William Kittredge mused that "the native Americans were living sort of right in the first place."

In other words, the Stone Age cultures of the Western Hemisphere, where the wheel was unknown and cannibalism and human sacrifice were for some tribes a ritual, led an idyllic existence that was destroyed by European immigration. And all of this can be blamed on Columbus, who instead of being merely an inept mathematician who grossly miscalculated the size of the Earth was a heinous criminal guilty of, according to a flier passed out in Berkeley to protest the celebration of Columbus Day, "grand theft; genocide; racism; initiating the destruction of culture; rape, torture and maiming of indigenous people; and instigator of the Big Lie."

The second type of demonization, according to David Brion Davis, is the demonization of the Establishment. With this attitude, which can be seen in conspiracy paranoia, not only is the demonized individual evil or degenerate, he is part of an all-powerful secret organization. "The distinguishing thing about the paranoid style is not that its exponents see conspiracies or plots here or there in history, but that they regard a 'vast' or 'gigantic' conspiracy as the motive force in historical events," Richard Hofstadter wrote in his classic study, *The Paranoid Style in American Politics.* "The central image is that of a vast and sinister conspiracy, a gigantic and subtle machinery of influence set in motion to undermine and destroy a way of life."

Americans today are more superstitious, more easily incited by slander. "There's a neo-tribal quality to all this," says one expert.

THIS PARANOID VIEW DOMINATES THE TONE OF SUSAN Faludi's discussion in *Backlash* of the fortunes of feminism in the eighties. "The truth is that the last decade has seen a powerful counterassault on women's rights, a backlash, an attempt to retract the handful of small and hardwon victories that the feminist movement did manage to win for women," she writes. Instead of conceding that the trend reflected the generally more conservative drift of both men and women—a development borne out by the fact that no significant gender gap ever appeared in presidential elections in the eighties—Faludi has to blame the abandonment by others of her feminist agenda on a demonic conspiracy.

It includes, she explains, everyone from Christian Lacroix to Robert Bly and everything from the television show *thirtysomething* to the phrase "biological clock." Its ubiquity can be glimpsed through "the blistering denunciations from the New Right, the legal setbacks of the Reagan years, the powerful

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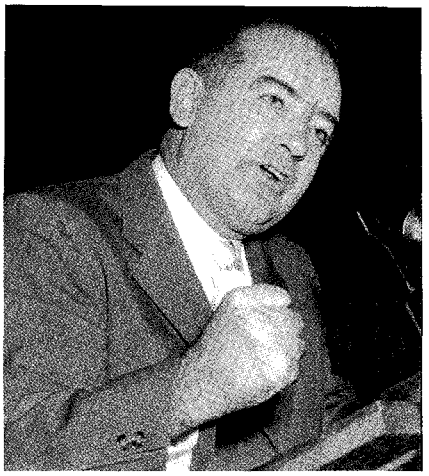

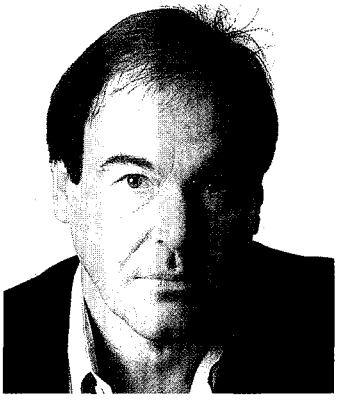

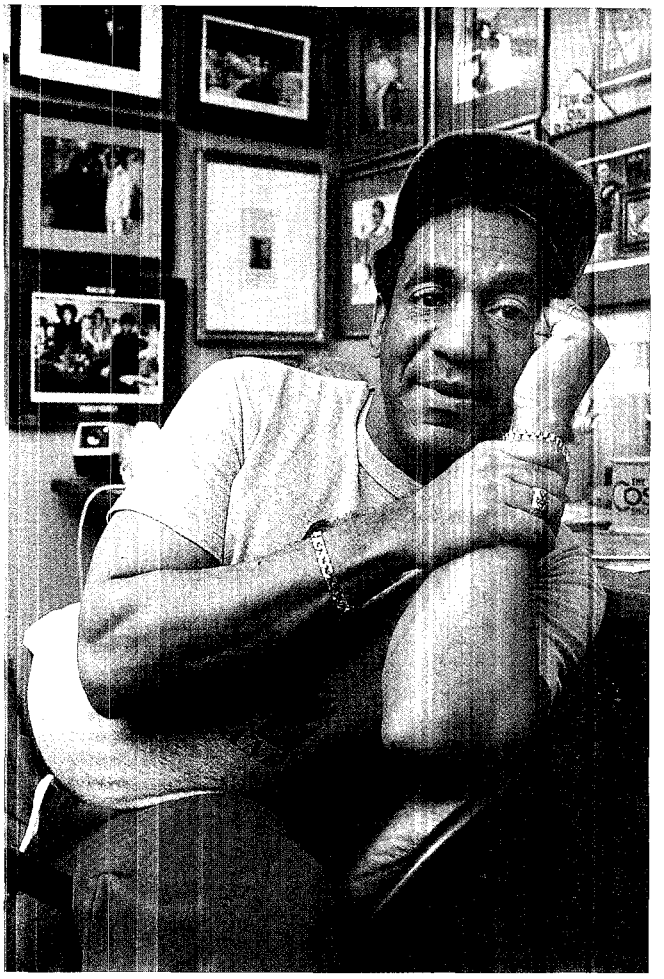

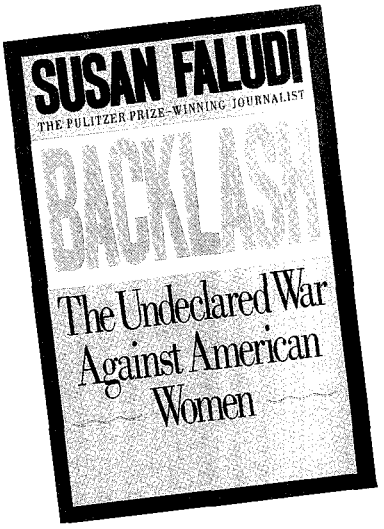

DEMONOLOGY (CLOCKWISE FROM ABOVE LEFT): SENATOR JOE MCCARTHY, DAVID DUKE, BILL COSBY, OLIVER STONE, AND THE FALUDI BOOK.

resistance of corporate America, the self-perpetuating myth machines of the media and Hollywood, the 'neotraditional' marketing drive of Madison Avenue." What has been produced, she says, echoing both the hysteria and language of the anti-Columbus flier in Berkeley, is "a kind of pop-culture version of the Big Lie."

Oliver Stone, yet another aficionado of Big Lie theorizing, has an equally paranoid view of American society. "The vandals are at the gate. . . . We have a fascist security state running this country . . . but it is so subtle, nobody noticed," he told the *Los Angeles Times* in 1989. But Stone is utterly oblivious of the extent to which a Fascistic mentality permeates *JFK*. It was Goebbels, Hitler's minister of propaganda, who once said that truth had to be placed in the service of the Aryan myth. As Goebbels did when it suited him, Stone used some facts selectively and invented others in order, like Goebbels, to create what he has called, in an echo of Goebbels, a "counter-myth."

Not only do Stone's technique and his rationalization of it mirror those of Goebbels, but the myth in the service of which he placed the truth bears a striking resemblance to the myth of another great right-wing propagandist, Joseph McCarthy. Stone's theory, as everyone should know by now, is that a conspiracy among top government officials, military officers, and business executives exercised such complete control over the country that it was able to execute the president and suppress all the evidence. This notion, of a "gigantic and subtle machinery of influence," to use Hofstadter's words, is exactly the one McCarthy was able to exploit during the Communist witch-hunt of the fifties. "How can we account for our present situation unless we believe that men high in this government are concerting to deliver us to disaster?" McCarthy asked in 1951. "This must be the product of a great conspiracy, a conspiracy on a scale so immense as to dwarf any previous such venture in the history of man."

Indeed, Stone's view that a conspiracy was behind the Kennedy assassination was shared by many right-wing paranoids who also believed Kennedy was killed because he had irritated the powers that be. But instead of seeing it as a conspiracy by the military-industrial establishment, as Stone does, they saw it as a Communist conspiracy. And instead of seeing Kennedy as a cartoonish visionary statesman, as Stone does, they saw him as the equally cartoonish "red agent." Revilo Oliver, a professor at the University of Illinois at the time of Kennedy's death, actually promoted the theory that Kennedy was a Communist spy killed by his superiors because he had not kept pace with a plan for the "effective capture of the United States in 1963" and as such was "rapidly becoming a political liability."

IT MAKES FOR A GOOD STORY, AND WHILE LIFE IS PERMEATED with the unanswered, the unknowable, and the contradictory, human beings yearn for beginnings, middles, and ends. They crave dramatic structure and often enough will create it when it does not exist. But the demonization of the Establishment in *JFK* serves another purpose for Oliver Stone. One traditional function of demonization is to place responsibility for one's own failings on somebody else. Stone supported the Vietnam War and even volunteered to fight. If he can convince himself that the war was the product of an all-powerful conspiracy rather than a project endorsed by most Americans at the time, including himself, he can avoid all responsibility for his own complicity.

The Japanese have been subject to such ferocious demonization for exactly the same reason; it enables Americans in general to avoid accepting responsibility for their own economic decline and in particular Bush to escape blame for the consequences of Republican policies. The Japanese are especially tempting targets because they can be subjected to both of David Brion Davis's categories of demonization. They are the Other, the outsiders invading the American sanctuary, stealing American jobs, buying American landmarks and movie

Photographs: clockwise from top left, AP/Wide World; F. Lee Corkran/Sygma; Elena Seibert/Outline; Alan Levenson/Onyx.

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DEFILED SANCTUARY?: SOME ON THE LEFT BELIEVE COLUMBUS INVENTED THE 'BIG LIE.'

companies and baseball teams. But they are also seen as participating in a *JFK*-type conspiracy, of forming *zaibatsu* and *keiretsu,* devious corporate associations that give them an unfair advantage over forthright American businessmen. They're hated for being different and hated for being powerful, and as a result, both their difference and their power is exaggerated.

American demonization of the Japanese has an almost cyclical pattern. In the early part of this century, Americans dismissed the Japanese as pathetic imitators who wore top hats in a ridiculous effort to be Western and who even called their program of imperialistic expansion "the Monroe Doctrine for Asia." Franklin Roosevelt himself believed the Japanese were intellectually inferior to Americans; a curator at the Smithsonian had explained to him that their skulls "were some 2,000 years less developed than ours."

After Pearl Harbor and the Japanese military successes early in World War II, the myth of the "little men," as *Time* called them, was replaced by the myth of what came to be known as "the Japanese Superman." Americans developed an inferiority complex, writes John Dower in *War Without Mercy,* because they believed the Japanese had "a genius for guile, hatred, torture, inscrutability and, as the war dragged on, for dying for their cause." Demonization of the Japanese was a necessary part of the war effort, and a virtually effortless one, too, given such Japanese atrocities as the rape of Nanking and the Bataan death march. While working for the War Department, Frank Capra created a film, *Know Your Enemy—Japan,* that has since been hailed as a masterpiece of propaganda for its chilling portrayal of the Japanese as a nation of bloodthirsty fanatics who were at once "treacherous" and "regimented," "an obedient mass with but a single mind."

Once Americans won the war, they immediately reverted to their previous image of the Japanese as pathetic imitators. But now, with Japan's economic success, the myth of the Japanese Superman has been revived, and Michael Crichton has stepped forward to serve as its new propagandist. *Rising Sun* is propelled along with a standard thriller plot that contains both a buddy team of Los Angeles detectives in the Holmes-and-Watson mold and passages of Clancyesque technojargon, but its main purpose is clearly to demonize the Japanese much as Capra did in his movie, though with much less justification.

FROM THE OUTSET, Crichton takes pains to establish an analogy between World War II and today. He prefaces his book with the phrase "business is war." Various characters repeat it throughout the book, and in an afterword the author himself hammers on the point again, saying "the Japanese have invented a new kind of trade—adversarial trade, trade like war, trade intended to wipe out the competition—which America has failed to understand for several decades."

Crichton's second point is that not only do the Japanese consider business to be war, they *fight dirty.* First of all, he insists, they prevent Americans from trading with Japan. One character complains that Japanese are forcing ranchers in Montana and Wyoming to sell them their cattle ranches by buying beef only from Japanese-owned ranches. This, Crichton suggests, is but one instance of a larger effort, a veritable conspiracy, to enslave Americans economically. A second character explains that Japanese will deign to hire Americans, but only if they show the proper subservience. "There *is* a place for the foreigner in a Japanese corporation," he says. "Not at the top, of course, perhaps not even in the upper echelons. But there is certainly a place." He adds, "You can succeed if you remember to *know your place.*"

As the cycle of hatred and blindness intensifies, the real truth, as opposed to "emotional truth," recedes, and so do the country's prospects.

The Japanese have acquired their stranglehold on the United States, Crichton insists, by unscrupulous tactics. The author's general view of trade relations between the two countries is offered by a seasoned business reporter, who tells the two detectives:

"The Japanese dumped steel, televisions, consumer electronics, computer chips, machine tools and nobody stopped them. And we lost those industries. Japanese companies and the Japanese government target specific industries, which they take over. Industry after industry, year after year. While we sit around and spout off about free trade. But free trade is meaningless unless there is also fair trade. And the Japanese don't believe in fair trade at all. You know, there's a reason the Japanese love Reagan. They cleaned up during his presidency. In the name of free trade, he

Photograph by the Granger Collection.

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spread our legs real wide."

In other words, the Japanese advantage is due primarily to the fact that they think business is war and will do anything to win, while American companies, Crichton seems to think, regard business more like croquet. But while Crichton refers to the phrase "business is war" as a "Japanese motto," the analogy has been an American tradition, from the turn-of-the-century "steel wars" fought by Andrew Carnegie, who was known as "the pirate of business," up through the legendary takeover battles of the eighties. In fact, a 1987 book by Douglas Ramsey about struggles for market share by American companies was called *The Corporate Warriors.*

'BUSINESS IS WAR': A CASE OF LITERAL JAPAN BASHING IN PENNSYLVANIA.

And whatever else you want to say about American corporations, you can hardly accuse them of being insufficiently unscrupulous. They have shown that trait in abundance, from the days of the great robber-baron trusts up through the scandals in the seventies in which Lockheed, to name just one company, admitted bribing influential foreigners like former Japanese prime minister Kakuei Tanaka—an ironic inversion of the conspiracy scenario envisioned by Crichton. And it is hardly a dead tradition. The willingness of American companies to peddle in the Third World pesticides that have been banned in the U.S., of Upjohn to under-report the hazards of Halcion, of Exxon's cavalier attitude toward the massive Valdez oil spill, all show that corporate ruthlessness is alive and well in America.

IT HAS NEVER BEEN ACTUALLY ESTABLISHED THAT, CONTRARY to what Crichton blithely assumes, Japan has dumped goods in the United States, much less used the tactic to acquire dominant market share. "There's been no international agreement that real dumping has occurred," says Shafiqul Islam, a Japan expert and senior fellow at the Council on Foreign Relations. "This whole thing is a myth. To the contrary, GATT [General Agreement on Trade and Tariffs] officials have expressed concern that the U.S. is using dumping charges as a protectionist tactic."

Nor is it impossible for Americans to trade in Japan, as Crichton also insists. In fact, per capita consumption of American goods in Japan is $344 a year, compared with $378-a-year per capita consumption of Japanese goods by Americans. Nor do the Japanese buy only American timber and rice. According to Islam, 60 percent of American exports to Japan are manufactured goods, including aircraft, office machines, and semiconductors.

It is not even true that Japan, by whatever means, is taking over the country. What the Japanese have done is concentrate on long-term growth rather than quarterly profits. They will cut prices and absorb losses for years if necessary to dominate a market, a strategy made possible by the mutually protective interconnections between banks and corporations. As a result, the Japanese have made serious inroads into the American market for steel, cars, and consumer electronics.

This development has created frustration and status anxiety. "The issue is that America was No. 1," says Islam. "The fact that we've slipped from No. 1 is difficult to accept, and it has led to this schizophrenia among Americans, who drive Japanese cars and watch Japanese televisions but who are hysterical over Japanese imports."

DURING THEIR PUBLICITY TOUR FOR *JFK,* STONE AND his star, Kevin Costner, kept talking about the movie's "emotional truth" or "inner truth." This notion, a variation of the "greater truth" defense employed by *New Yorker* writer Alistair Reid when it was learned that in his articles he had fabricated a scene at a seaside Spanish bar, suggests that there is a more important truth, a truer truth out there that cannot be comprehended by the facts. In order for Stone to tell an emotional truth, his argument goes, he has had to make things up.

But the problem with "emotional truths" is that they do not in fact express the truth. They merely express what an individual or a group—whether disappointed feminists, unemployed autoworkers, embittered veterans, or white supremacists—*feels* should be true. In other words, emotional truths are the myths of a group. But the reason myth acquired its second meaning, that of a widely believed falsehood, is precisely because so many myths are untrue. And so are so many emotional truths.

Indeed, to say that something is true because someone feels it to be true is to give legitimacy not only to superstition but also to paranoid fantasies, bigotry, and prejudice. After all, people can be persuaded to feel almost anything: that homosexuality is deviant; that all men are rapists; that all women secretly want to be raped. While it is an emotional truth for Oliver Stone that an Establishment conspiracy killed Kennedy, for Michael Crichton that Japan is taking over the country, for Susan Faludi that *thirtysomething* helped thwart the feminist agenda, it is equally an emotional truth for David Duke that blacks are lazy and for Bill Cosby that AIDS is a conspiracy. All of these "emotional truths," however, only foster irrationalism and polarize the country, draining it of all sense of common humanity by demonizing various groups. As that cycle of hatred and blindness intensifies, the real truth, as opposed to the emotional truth, recedes, and so do the country's prospects of solving its real problems. ■

Photograph by AP/Wide World.

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FIRE AND ICE

THE MUSCLE AND THE MOUTH BEHIND A TOP PRIVATE-EYE TEAM

BY STEPHEN J. DUBNER

ANTHONY DELLAVENTURA HAS just brought his big Buick to a stop outside a pizzeria in south Jersey and sent his passenger inside to track down an address. There's a kid at the counter making pizzas, and his eyes widen as he peers through the window at Dellaventura—a stack of bricks in the shape of a man. The kid sees a black dragon tattoo creeping through the V neck of Dellaventura's black sweater. Everything, in fact, is black: the denim Harley jacket, the tiger-tooth necklace, the sunglasses. And the *scowl*. The pizza kid doesn't get to see this every day. After each glob of cheese he drops on the pie, he sneaks another look. He's thinking, Gray sedan, New York plates. He's thinking, Arms like trees, eyes that will bore a hole through you. He's thinking, *Hit man.*

Back in Manhattan, John Silverman is paying a call at Cabrini Hospital. He grasps the hand of a friend from the old neighborhood, a junkie named Frankie, who, when Silverman walked in, became as coherent as he gets these days. "Johnny, Johnny, Johnny, Johnny," he cries. Frankie's mom, an old Italian woman with yellowed hair, brightens, too. She buries her face in Silverman's cheek. "The doctor . . . " she murmurs in very broken English. "I don't know what. . . ."

Silverman speaks with the young doctor, then gives Frankie's mom just enough

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DollaMan's John Silverman and Anthony Dellaventura.

PHOTOGRAPHED BY JAMES HAMILTON

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Ivan Kronenfeld shows Silverman some moves in an acting class.

truth so he's not lying but not so much that it breaks her. He doesn't mention *heroin* or *endocarditis* or *almost dead.*

"I'm sleepin' in the woods, Johnny," Frankie is moaning. "In the woods."

Before Silverman goes, he absorbs a half-hour's worth of the heartbroken mother's laments, his soft brown eyes saying that it's all right to go on. One of the other three patients in Frankie's room is a slight and tired-looking Hispanic man. He's checking out Silverman's double-breasted Gianfranco Ferre suit, his fedora, and, most of all, his patience. Finally, he wonders aloud, "He ain't a social worker, is he?"

No, John Silverman ain't a social worker. And Anthony Dellaventura ain't a hit man, either.

DELLAVENTURA AND SILVERMAN are private eyes, partners in DellaMan Security, Inc. They were both raised in the streets of New York City and schooled in its Police Department. They both retired; Dellaventura is now 43, Silverman just a year younger. And the similarities end there.

Dellaventura, the senior partner and bruiser, is a fourth-degree black belt with a certain—well, *aura:* a NO TRESPASSING, NO BACKTALKING, NO NOTHING sign written on his face and underlined by his ability to hit harder and faster than most other humans.

His friends call him Snake "because of the way I strike, like a cobra. But you couldn't pay me a million dollars to beat somebody up or kill somebody." He's also a firearms expert who wears 75 tattoos, speaks rarely, and smiles even less. But deep down, of course, he's a soft touch and a giving husband—a born-again Christian who tithes his salary.

Silverman is the diplomat, the charmer, a good-looker and sharp dresser whose greatest gift is his tongue: Saint or sinner, it doesn't matter, Silverman will be his friend in five minutes.

"If I had to go to hell and face that Devil, I'd like to have Tony Dellaventura with me," says George Smith, a DellaMan operative and longtime friend. "But if I go to Heaven and they stop me at the pearly gates, I hope John Silverman's with me, because if he's doing the talking, I'm in."

But Silverman, beneath the smooth surface, is practically fearless. And Dellaventura, though he's a muscular *dems*-and-*dose*-er, is extremely coolheaded, an investigator whose mind, he'll tell you, hums like a computer.

Since 1988, when they joined forces, Dellaventura and Silverman have gotten a lot of phone calls: from Park Avenue law firms whose clients' lives have been threatened; from landlords desperate to flush their buildings of crack-dealers; from friends of friends who had an enraged lover or father or partner but who didn't have a dime. DellaMan took their cases, cleared them up, and built a reputation.

Norman Sheresky, a New York matrimony lawyer, uses DellaMan to locate the hidden cash reserves of husbands in retreat. "I'm dealing with the people who are at the Regency having breakfast, that's who I'm dealing with," says Sheresky. "I recommended DellaMan to the richest guy I know, in the arbitrage business—you can't get much more sophisticated than that. They can handle it."

"Everything you've ever read about or seen on TV, I've done it for real," says Dellaventura. "People think it's really hot, but myself and John, we're business-minded people. We're in the same league as a cardiologist. We're life-and-death people."

LIFE AND DEATH ARE THINGS TO think about on this cold autumn Saturday. Dellaventura and Silverman are on Fulton Street, in the heart of Bedford-Stuyvesant, and they haven't come to make friends. *Cape Fear* has just opened in New York theaters; days earlier, DellaMan learned through an informant that videotapes of the movie were already for sale on the street.

Charles Morgan, a senior vice-president at Universal City Studios, immediately flew in from California and hired Dellaventura and Silverman to get the movie off the street. Morgan was buying plenty of experience—in the past year, DellaMan had done the same for *GoodFellas* and *Boyz N the Hood.*

Two summers ago, 20th Century-Fox's *Die Hard 2* was available in all of New York City's worst neighborhoods a couple of weeks before its July 4 release. DellaMan was promptly hired by Fox's New York law firm, Weil, Gotschal & Manges. The studio, says WG&M partner Bob Sugarman, "was past concerned. They were greatly upset."

With good reason. Although concrete numbers are hard to come by, one Fox executive guesses that a prerelease bootleg video might bleed 5 percent of a film's domestic gross. With *Die Hard 2,* that would be $5.75 million.

Dellaventura and Silverman first sent out

"EVERYTHING ON TV, I'VE DONE IT FOR REAL," SAYS

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undercover buyers from their group of operatives. There are about a dozen DellaMan regulars but as many as 50 occasional agents—plenty of ex-cops and martial artists, to be sure, but also actors, opera singers, and baby-sitters; blacks and whites, Asians and Hispanics; Greek- and Italian- and Chinese-speakers. "I even have women who will get next to a guy, maybe flirt with him or do whatever," says Dellaventura. "Whatever it takes—the only thing I won't do is break the law."

Once the undercovers had bought the bootleg tapes from video stores or sidewalk vendors, DellaMan got court orders letting it seize entire stockpiles. The agency confiscated 400 copies of *Die Hard 2* in New York; Dellaventura then flew to Hollywood to investigate the leak and help set up a security system to prevent future piracy. Fox executives won't comment on the specifics of the system, saying only that the studio has yet to suffer another prerelease bootleg and that Dellaventura's work was superb. And even in jaded Hollywood, he made a lasting impression.

"He's a very colorful character," says a Fox lawyer who worked on the case, "very unlike most of the people I deal with on a day-to-day basis. You wouldn't expect that a person with those characteristics would be able to talk to business people and professionals, which he did very well."

"If I was a casting agent, I would put him in a movie, either as a gangster or a cop," says Marie Kodani, a Fox staffer. "He's the real thing. I know he felt really lost because he didn't have his gun with him—he couldn't carry it on the airplane."

Today, in Bed-Stuy, Dellaventura's got his gun, a .380 Browning, strapped to his ankle. Silverman, too, is carrying, as are the two backups. An undercover has already visited this site; it's time to grab as many tapes as possible.

VENTURA.

The streets are jammed, and the DellaMan posse are the only white faces within miles. On the corner is a group of Black Israelites, arms crossed over their swords, delivering their white-man-is-the-Devil rap through a megaphone. Dellaventura, Silverman, and the backup men move in quietly and quickly, popping out of an old gray Chevy. Three uniformed police officers, alerted beforehand, join the scene. The two vans selling *Cape Fear* are parked at the curb. Dellaventura and Silverman identify themselves. "I'm just standin' here waitin' for my brother," says one of the vendors. "I ain't workin.' " The vans are packed with tapes, nearly all of them illicit; VCRs play the latest hits. One van has seventeen copies of *Cape Fear,* selling for $15 apiece; the other vendor had just got his first copy. By tomorrow, he brags, he would have made 30.

Dellaventura and Silverman seize the tapes, hand out civil summonses, and begin to take down names, addresses, and license-plate numbers. The buzz in the streets grows louder.

"Aw, s---, they're gettin' busted," says one woman.

"Stay away from this movie," Dellaventura is telling one of the vendors in a tone that inspires cooperation.

"Why you arresting them?" a woman hollers. "What about all the ones that're sellin' the drugs?"

As the crowd grows bigger and noisier, Dellaventura and Silverman stay cool, though the same could not be said for the three cops. They look extraordinarily relieved when the DellaMan crew, videotapes in hand, slide back into the Chevy. "In and out, nice and easy," says Silverman. "Just how we like it."

The last time in this neighborhood—when *Boyz N the Hood* was on the street—wasn't so nice and easy. The weather was hotter, the crowd was surlier, and the vendor was not cooperating. Ivan Kronenfeld, a 45-year-old actor and teacher who works for DellaMan, was backing up Dellaventura. "Tony needs a backup like a moose needs a hat rack," says Kronenfeld, "but would anybody have been surprised if there was a riot in that situation? The guy was giving Tony lip, trying to incite a riot. So Tony went beak to beak with him. And he said very quietly, 'Now, one thing we *don't* want here is any trouble, right?' "

There was no more trouble.

"PEOPLE DON'T USUALLY BOTHER me because of, I guess, the air I have about me," says Dellaventura, working out in his basement gym, as he does five times a week. He's barely winded after 45 minutes. As he leans into the shoulder weights, tattooed roses bloom, snakes shimmy.

"In the martial arts, we call it *ki.* And I can turn it up or turn it down like a volume. See, you're with me now, and I'm a big strong guy, but you're not threatened, right? But when I have it pumped up, I can go to a zoo and the *animals* will stay away from me."

Anthony Dellaventura was born in Staten Island and has lived there his entire life. His mother died when he was seven; his father, a garbage man, took Tony and a younger brother to live with their aunt. Tony had only a few friends, and he liked boxing much more than school, where he did only well enough to get by. But things changed in 1968, when he became a cop.

Dellaventura was far from a company man, but he moved along quickly. He spent only two years as a uniformed offi-

Dellaventura hones his martial arts.

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cer in the 6th Precinct in Greenwich Village, then moved into the precinct's new anticrime unit, which put undercover cops on the street for the sole purpose of putting away bad guys. "It was like shooting ducks in a barrel," says Dellaventura. "You couldn't miss. It was great."

After five and a half years, Dellaventura shifted to the Public Morals Division of the South Brooklyn/Staten Island Organized Crime Control Bureau, which dealt with the relatively docile practices of gambling, prostitution, and pornography.

"Physical toughness wasn't really involved, so Tony was mismatched to that office," says police captain Richard Green, who was Dellaventura's supervisor in OCCB. "He probably should have been in some task-force situation dealing with violent, dangerous people."

As an undercover, Dellaventura was a convincing drug-dealer or enforcer and was always the first guy to bust down a door. "There's nobody you would want next to you if it hit the fan more than Tony Dellaventura," says Green. "I don't think he would back down from a subway train coming straight at him."

But Dellaventura was not aiming to be just another tough cop. From the beginning, he'd taken every police course available, from camera technique to hostage negotiation to antiterrorism. He returned to the 6th Precinct and, in 1981, got his detective's shield.

"As an investigator, there was nobody better," says John Luongo, a police sergeant in Midtown North who was an officer in the Sixth when Dellaventura worked there. "Tony was like what a New York City detective is supposed to be. You ever see *Kojak,* when Telly Savalas shows up and everybody just turns to him? That's what Tony was like. When he walked into a room, the room stopped. When he spoke, everybody listened. That went for wiseguys, organized-crime guys, anybody."

But on March 17, 1984, fifteen years to the day since he joined the force, Dellaventura retired. "I made my first arrest the second day I was a police officer," he says. "I made my last arrest two days before I retired. I was active wire to wire. I never had, in my whole career, not one complaint or reprimand or went to the trial room, even on the command level. I was involved in thousands of arrests. But I didn't like affirmative action, because I was a white male, which put me the lowest guy on the totem pole. I also didn't like the department's passive policies. So I just retired."

"I don't think the Police Department was too unhappy for him to leave," says Captain Green. "His definition of minimum force and the department's were not exactly the same. My ex-wife was terrified of him."

JOHN SILVERMAN JOINED THE POlice Department in 1967 and spent practically his entire career in the 23rd Precinct, walking a beat on Second Avenue from 94th Street to 102nd Street.

"Do I wish that I could have had the type of career that Tony enjoyed, that kind of flamboyant detective?" asks Silverman. "Yeah, I guess so. But I'm not a cop's cop. He is. I was a *good* cop; I would listen to your story and believe you. Well, maybe I wouldn't believe you, but I'd *wanna* believe you."

He was known as John the Cop, taking neighborhood kids to Coney Island on the weekend. "I had no childhood," says Silverman. "I was born and raised on 13th Street and Avenue A, and my father left when I was two. We were on welfare, my mother and I. I have a lot of street knowledge. You could never learn what I know, because of what I came from."

There were three Johns on the block where he grew up, so Silverman was called Johnny the Jew—his mother's Italian, his father Jewish. While he was a police trainee, the other kids were getting into drugs or becoming wiseguy wannabes. Frankie, the junkie now dying in Cabrini, grew up next door to Silverman; another old friend is doing twelve years in Otisville federal prison. Silverman visits him too.

"He was always looking to help people out rather than lock people up," says Ray Rodriguez, a partner of Silverman's in the 23rd Precinct. "You go out there, talk to the people involved, stroke them; it's not necessary to make a report. John was excellent at that; that was his forte."

Silverman did, though, make his share of arrests. One day he was cooking lunch for himself and a friend named Charlie in the back of Charlie's liquor store on Second Avenue in the Nineties. Silverman was frying up some shrimp and had taken off his coat, his hat, his belt. But he kept his police radio turned on. Soon, a call came over describing a man who had just raped a sixteen-year-old girl, taking a bite out of her cheek, and robbed another woman. Out the front door of the liquor store, Silverman could see Second Avenue, and sauntering north was a man who perfectly fit the I.D. Silverman charged outside. "Stop, police!" he shouted, and reached for his gun—which was in his belt, which was on a chair, which was back with the shrimp. The man, sensing a golden opportunity, ran, but Silverman tackled him. Charlie dashed outside, dangling the revolver. "Johnny, Johnny," he yelled. "You forgot your gun!"

Eventually, after eight years on foot patrol, Silverman was moved inside as the head roll-call man. One captain he served under, William Visser, became like a father to Silverman. Years later, when Visser developed cancer, Silverman sat by his bedside and helped out his family.

"Oh, God, I couldn't have done it without him," says Annette Visser, the captain's widow. "He took me back and forth to the hospital, the doctors. When Bill passed away, I had to go to the pension bureau, the lawyers—the city loosens up for nothing. John took me everywhere. He would leave the room whenever we were talking about money. He's certainly a gentleman. If you have a problem or you need something, you call John Silverman first. And if he can't get there, he'll get someone there for you."

AS DEPENDABLE, AS honorable as Silverman was, there were weaknesses, most of them revolving around his desire to have a good time. When he left the force in 1981, he worked in restaurants, which he had done all along and which he loved. But standing behind a bar got to him, and his drinking got out of hand. There were other personal problems—perhaps his childhood was catching up with him—and for a year, he was out of a job and an apartment, staying with whoever would have him. "He was so deep in the sewer, it was unbelievable," says one friend. "I've known people in that sewer; I never saw anybody crawl out except him. John Silverman would not be alive today if he wasn't a very, very powerful person."

Dellaventura, too, had some tough times. His first marriage, to a high-school sweetheart, was annulled; his second produced three children but ended bitterly in a separation that dragged on until a divorce in 1990, when he married a third time. Along the way were many nights that he slept in precinct dormitories.

But he never stopped working—he was a bodyguard for people as diverse as Jack Dempsey, Saul Steinberg, and Sid Caesar. He was also handling security for the Knickerbocker, a cozy restaurant and jazz club in Greenwich Village best known for opening the world's eyes to Harry Connick Jr. Dellaventura liked the pianist's songs; Connick liked the ex-cop's stories. Years later, Connick hired Dellaventura for his two-week concert stint on Broadway, bring-

"IF YOU HAVE A PROBLEM, YOU CALL JOHN SILVE

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After the videotape seizure with some DellaMan associates.

ing him onstage at the end of the night. "I gotta introduce you to somebody," Connick told the crowd. "This is Tony the Snake, the best bodyguard in the world."

By 1984, when Silverman met Dellaventura, Silverman had straightened himself out and was back in restaurant work. He had begun to spend time at the Knickerbocker because of a young cocktail waitress he would eventually marry named Deborah. "Tony didn't like me when he first met me," says Silverman. "He was crazy about Deborah in a brotherly kind of way. He tried to keep me away from her."

Silverman began working off and on with Dellaventura on outside jobs; they got along very well, and Silverman was a quick study. In 1988, a lawyer and boyhood friend, Michael Buchicchio, referred Silverman to Kelley, Drye & Warren, a law firm that was representing Sir Rudolf Bing.

Bing, the former Metropolitan Opera impresario who was stricken with Alzheimer's, had eloped with the much younger Carroll Douglass. She clearly loved Bing, but his lawyers were worried about her ability to take care of him. They wanted to use any force." A partnership was born.

FIRST," SAYS THE WIDOW OF A COP.

But Silverman himself became a bartender at the Knickerbocker and was on hand when a large and unruly drunk became embroiled with Dellaventura. "Tony faked right and clocked him with a left hook," remembers Silverman, shaking his head with admiration. "It was like hearing a chicken bone break. I'd never seen a guy hit so hard in my life—and he went down, *brrrrrrooooom.* Tony looked at me, he said, 'You see what happened?' "

"I said, 'You mean, the way the guy made the first move?' Tony said, 'Yeah, you saw what happened.' That's how we became friends."

Bing protected—in part from the press and from public embarrassment, but mainly from his wife's periodic attempts to whisk him off to Anguilla and the like. The lawyers asked Silverman, and Silverman asked Dellaventura to join him. It wouldn't hurt to have Dellaventura's bulk around, as well as his private investigator's license, which Silverman lacked.

"It was a very delicate job, which I don't think a lot of people could have done," says Kevin Walsh of Kelley, Drye & Warren. "John had the judgment and intelligence to do it, and Tony is always very effective. He's so scary-looking he never really needs

AND IT'S FLOURISHED. THE PHONE calls pour in, despite—or perhaps because of—the recession. "Our commodity is not dictated by the economy," Dellaventura likes to say. "Our commodity is dictated by need." DellaMan charges $65 an hour per man, plus expenses. Dellaventura calls their salaries "professional," Silverman "very comfortable." Neither man is hurting.

The key to their success?

"They're two remarkable human beings," says Kronenfeld, the actor/investigator, who numbers Silverman among his new acting students. "They're extremely loyal, extremely honest and trustworthy men. They're men of enormous courage, but they're not fools and they're not trying to be heroes."

"They're quintessential streetwise New Yorkers," says police sergeant John Luongo. "They know everybody, they've seen every scam, they've seen both sides of the law. Ninety-nine percent of the guys out there talk a good game. What they talk, Tony and John actually do."

Indeed, there is little that DellaMan can't do or hasn't done. "After handling all those homicide cases as a cop," Della-

Photograph by Ed Quinn.

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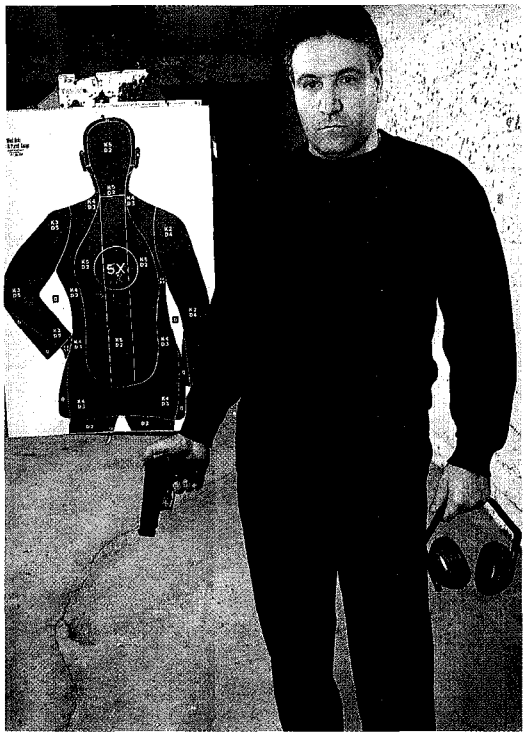

Dellaventura finds the range.

ventura says, "everything else is kinda old hat." And Silverman, who single-handedly shut down a piracy ring in two weeks, is DellaMan's front man, professional and sophisticated, who can smoothly open doors to high-powered law firms that Dellaventura might otherwise try to break down.

But finding hidden money, seizing bootlegged videotapes, even thwarting death threats—all that is child's play next to the job that took DellaMan to 169th Street and Sheridan Avenue in the South Bronx.

A real-estate developer had bought a once-grand four-story building in order to renovate it. Not only was it utterly dilapidated but it was also full of squatters—mostly drug-dealers and junkies. The developer had obtained a court order to have the building vacated but needed someone to execute the order. The police wouldn't do it, and several security outfits turned down the job as too dangerous.

Silverman and Dellaventura, having spent eighteen months in the odd world of Sir Rudolf and Carroll Douglass Bing, were only too happy to get their hands dirty again. "We left the thirty-sixth-floor suite of the Essex House in April," says Silverman, "and in May, we were sitting in the South Bronx with rats the size of an antipasto plate."

Dellaventura, toting a shotgun above his head to make a lasting first impression, led six armed men up to the building. They would spend the next five months there, around the clock. "It was like Vietnam," says Silverman. "There was a homicide on this block once or twice a week. We'd look down, we'd find somebody dead in the Dumpster. Inside, we came across crack dens and shooting galleries, firearms and pit bulls. What we got across to them was very simple: We don't care that you sell drugs; we're not cops. But you can't sell drugs here."

THEY SET UP PRIMITIVE LIVING quarters and a command post in the lobby, choosing to choke off the drug-dealers by strangling their supply-and-demand lines. "If you're buying crack, and you come into a building all wired up," says Silverman, "and you see Tony Dellaventura standing there with a bulletproof vest with two or three other guys, you know what you do? You say, 'Nah, never mind, I don't think he's home now.' You're gone. And you're not gonna come back."

Within four days, DellaMan had emptied the building, firing only one shot—at a pit bull set loose on them. But they still needed to hold the building while it was being renovated. George Smith was one of DellaMan's operatives on the job. Smith, known as Smitty, is a bulldog-faced eighth-degree black belt and lifelong Staten Island hard guy. Still, he was cowed. "You constantly lived under gunfire," says Smitty. "I've seen a lot of things, done a lot of things, but this was pretty way out there."

One day, while Smitty and Dellaventura were on duty, three men were spotted breaking into the building's basement. Dellaventura slid his Browning .380 out of his ankle strap before he and Smitty stepped from blinding sunshine into almost total darkness. "It was packed with garbage," recalls Smitty, his eyes glassy at the recollection. "Rats were running all over the place." There was a hole knocked through the ceiling, and a stepladder leading upstairs. "Tony growls, 'Step forward.' I thought he was talking to me, 'cause I couldn't see nothing. But then, three shadows come over from the side. I'll never forget, Tony had a toothpick in his mouth, his hand on his gun, and his chin cocked over to his right shoulder. And he says, 'This is my building, what are youse doing in here?' They just looked at him, they couldn't answer. Finally, one guy, he was a little brave, he says, 'We came to steal the plumbing.' And Tony says again, 'This is my building. Just walk past me and out the door.' "

Suddenly, Smitty starts laughing. "The back of their pants was wet, I don't know if they were sitting in water or they peed.

"What Tony's got—you can't smell it, you can't taste it, you can't feel it, and you can't talk to it. But," he says, "I would really, really like to see him turn it off sometime. I never told him that, but he's gonna know now. If he continues staying keyed up all the time, there might come a time in his life when he thinks he could stop a cannon with his chest. And even he can't do that."

IT'S A SATURDAY NIGHT, AND SPIRITS are high. The guys are at Cafe Society, the photo-district restaurant and nightclub they manage and use as an unofficial clubhouse. Dellaventura, Silverman, Smitty, and Kronenfeld are hanging out in an upstairs office, discussing cases, carrying on. Silverman's wearing Hugo Boss; Dellaventura, surprise of surprises, is in black, topped off by a blazer that was a gift from a client whose life Dellaventura protected. It's custom-made, with an extra inside pocket for a gun.

Out on the dance floor, the music is throbbing: raucous disco drums added to Jerry Lee Lewis. Dellaventura makes a face like he just ate paste; Silverman loves it: the music, the excitement, the life of a New York City private eye.

"One day Tony and I were talking about things," says Silverman, grinning. "And he asked, 'What era would you like to be living in? You know, Billy the Kid, whatever.' And I said, 'I'd want to be right here with you right now.' That's how I feel about it. I never knew what it was to have any money in my life, and today I'm earning what I think is serious money. I bought a home for my wife and my baby; I'm very grateful for that."

There's more to be grateful for: Silverman's wife—the woman Dellaventura had tried to keep Silverman away from—is pregnant again, and yesterday, they found out they're having twins.

Meanwhile, DellaMan's business is surging. There's the executive in Chicago who needs bodyguards. There's another building, this one in Harlem, that needs to have its drug-dealers forced out. And, of course, there's that piracy investigation that took Dellaventura to south Jersey, where he thrilled the pizza kid.

For some reason, Dellaventura's smiling a lot tonight. Someone asks him a question: What would happen if he hit the lottery? "I'd give John a million, and I'd tip right on outta here," he says without thinking. "I'd be sitting in Las Vegas, poolside. I enjoy my Harley Davidson, I enjoy old Humphrey Bogart movies, I enjoy being with my wife, I enjoy working out. Security or investigations or being a hitter, that's on the bottom of the list. I know it looks like the most exciting thing in the world, but I'd rather not be doing this work. Really."

Smiles all around. Silverman and the others hear this rap from Dellaventura all the time. And they never believe him. ■

"THEY'VE SEEN EVERY SCAM," SAYS A POLICE SERGEAN

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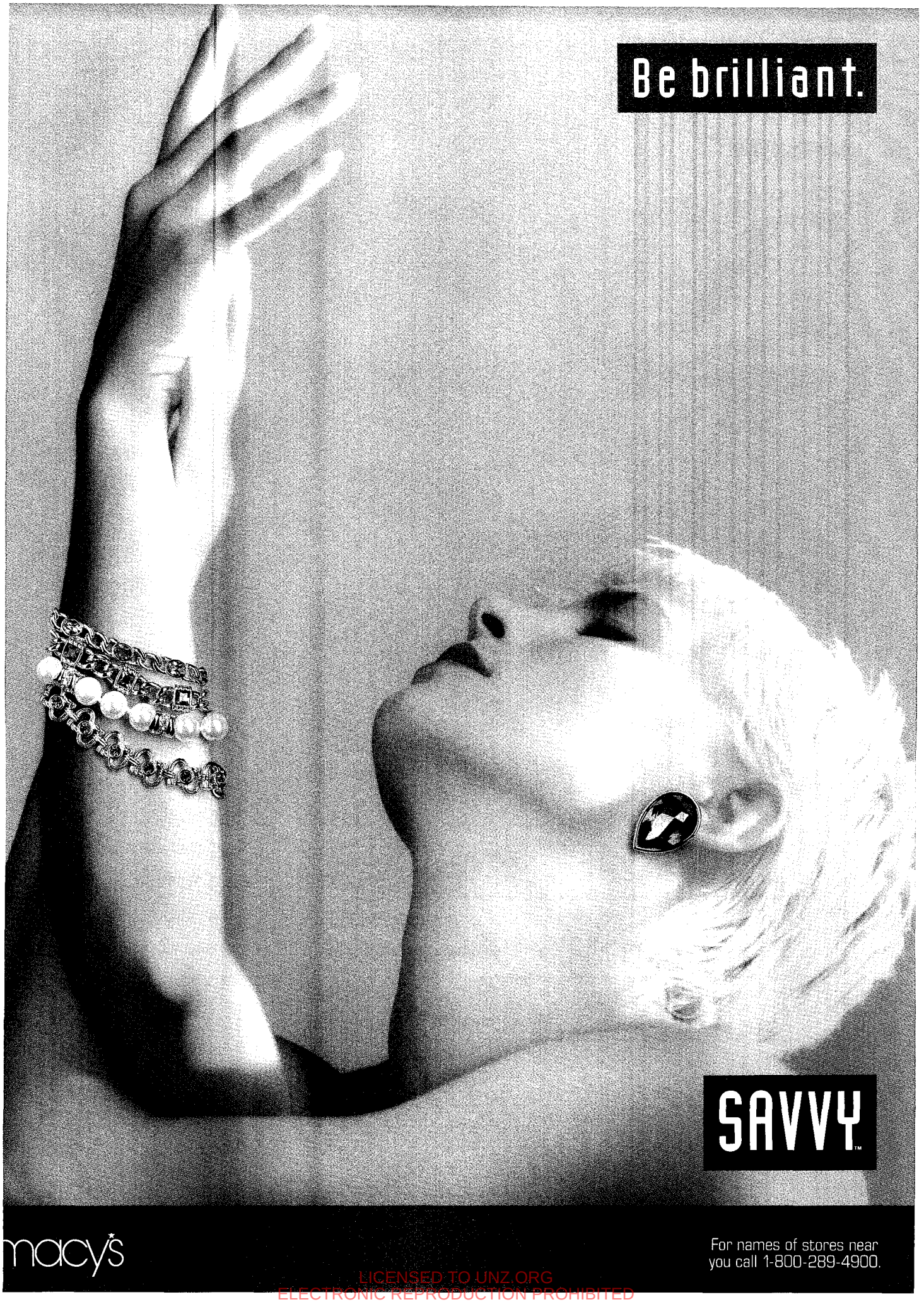

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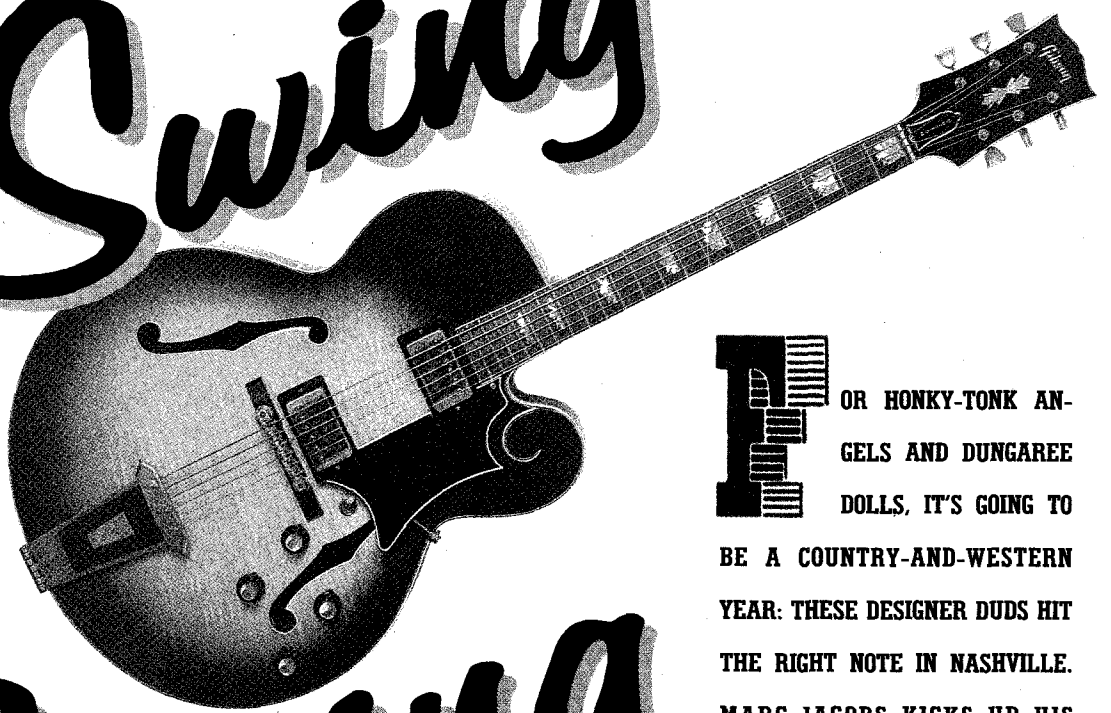
FASHION

Swing into Spring



By MARTHA BAKER

Photographed by
CHUCK BAKER

Fashion Assistant: ELIZABETH ALLEN
Text: MELISSA MORGAN

Hair: GABRIEL SABA FOR JOHN SAHAG SALON
Makeup: MARGARET AVERY FOR STEPHEN KNOLL SALON

FOR HONKY-TONK ANGELS AND DUNGAREE DOLLS, IT'S GOING TO BE A COUNTRY-AND-WESTERN YEAR: THESE DESIGNER DUDS HIT THE RIGHT NOTE IN NASHVILLE. MARC JACOBS KICKS UP HIS HEELS, WITH FLOUNCY SKIRTS AND TAFFETA SHIRTS; DONNA KARAN HAS A FONDNESS FOR FRINGE. MANUEL SCATTERS A JACKET WITH SEQUINS, VERSACE BARES A BODICE. AND EVERYBODY'S WEARING BOOTS—AT HOME ON THE RANGE OR IN THE CITY. FOR TIMES WHEN DENIM WON'T DO, TULLE TEAMS UP WITH PAPIER-MÂCHÉ, AND THERE'S MORE THAN A TRACE OF LACE. LONG IS BACK . . . SHORT'S STILL HERE. AND MEN'S STYLES NOW SUIT WOMEN. A TOUCH OF SPRING FEVER.

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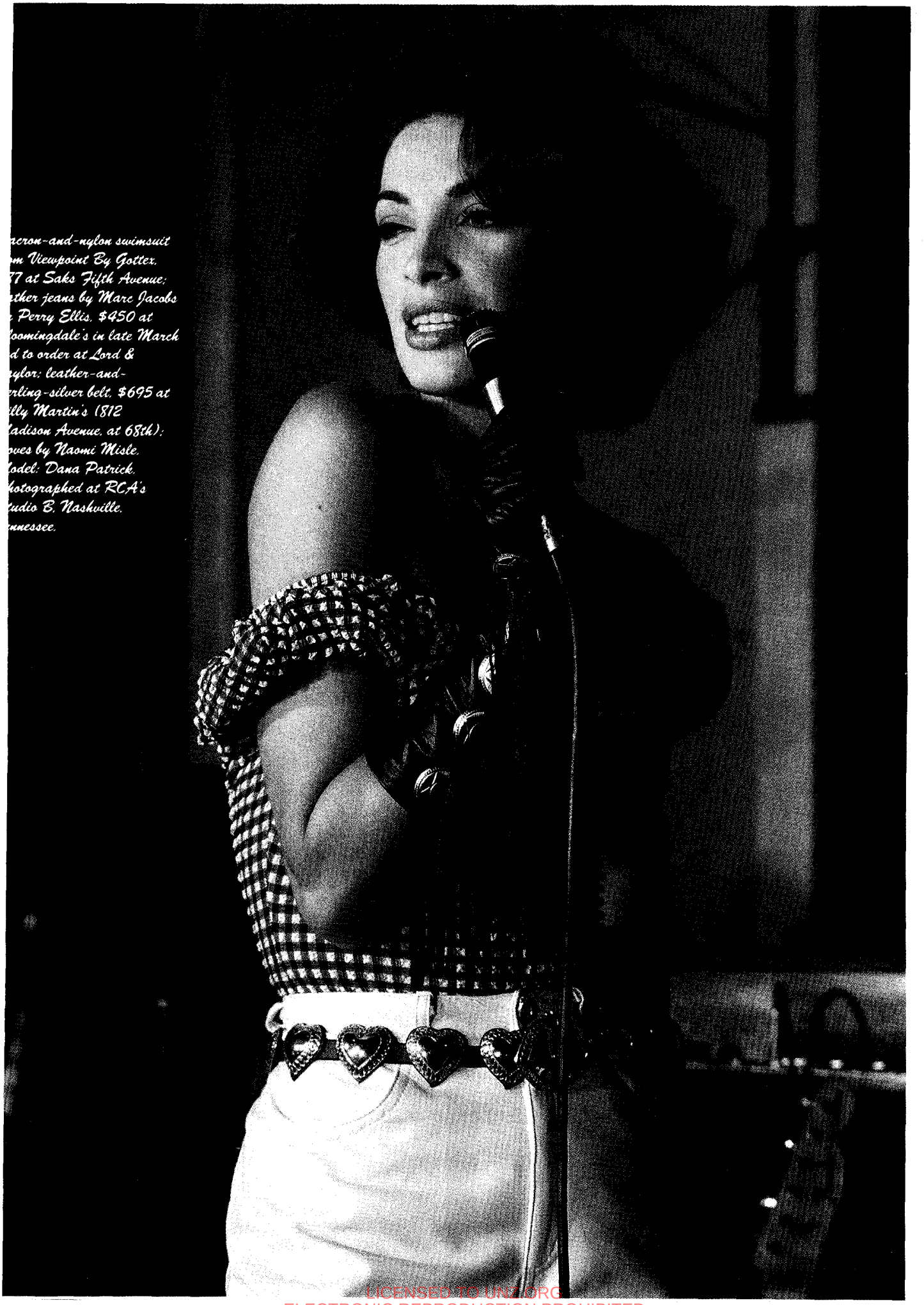

acron-and-nylon swimsuit
m Viewpoint By Gottex,
7 at Saks Fifth Avenue;
ther jeans by Marc Jacobs
Perry Ellis, $450 at
oomingdale's in late March
d to order at Lord &
ylor; leather-and-
rling-silver belt, $695 at
lly Martin's (812
adison Avenue, at 68th);
ues by Naomi Misle,
odel: Dana Patrick.
hotographed at RCA's
udio B, Nashville,
nnessee.

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Embroidered-lace bodice and skirt by Gianni Versace; gold-plated crystal earrings by Deanna Hamro, $302 to order in Fragments at Henri Bendel; straw stetson by Eric Javits, $200 at Bendel's and New York Look (30 Lincoln Plaza); satin sandals, $1,944, at Gianni Versace Boutique (817 Madison Avenue, at 68th). Tattoo by Temporary Tattoos. Model: Ashley Montana. Photographed at the Country Music Hall of Fame & Museum, Nashville, Tennessee.

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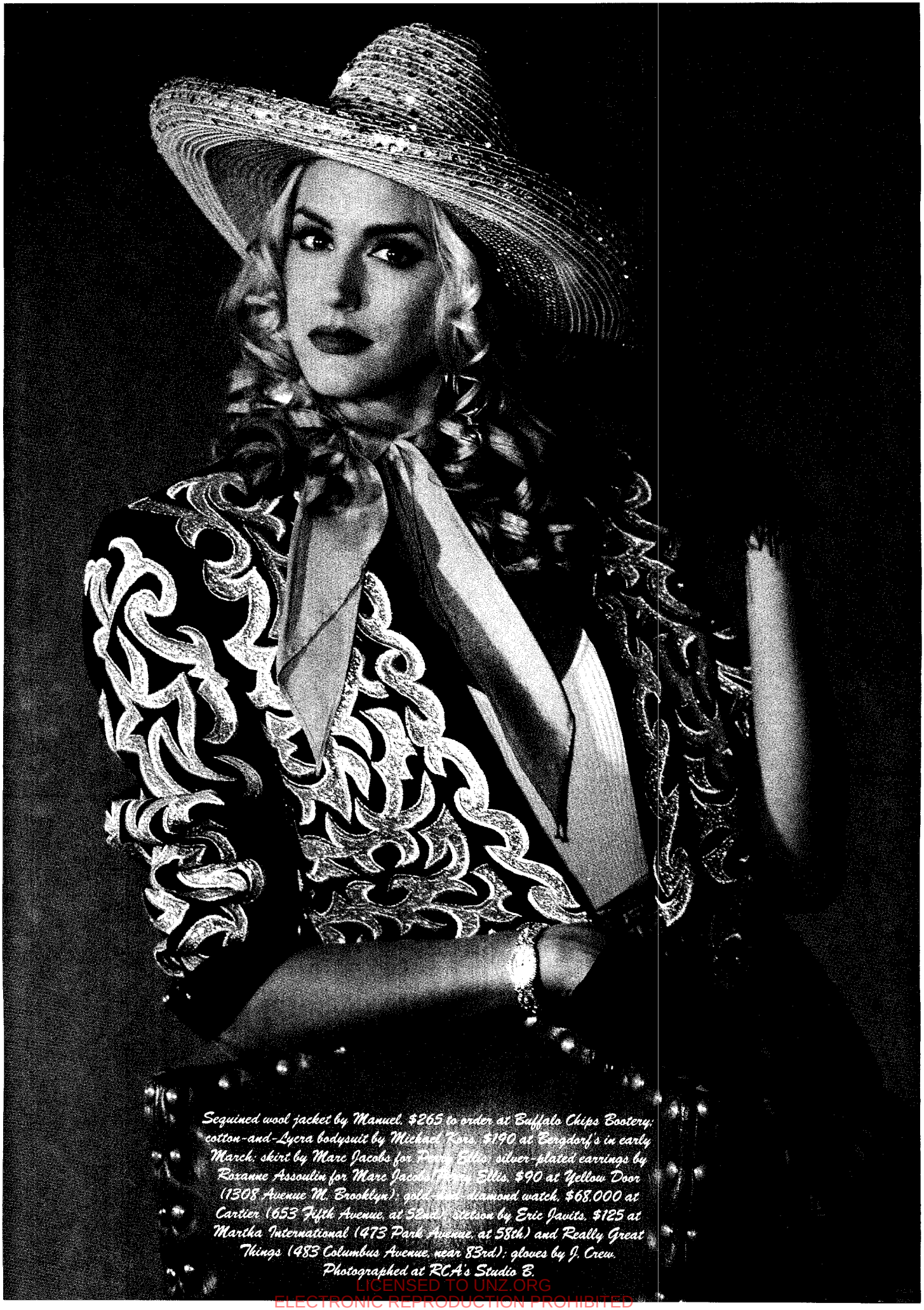

Sequined wool jacket by Manuel, $265 to order at Buffalo Chips Bootery; cotton-and-Lycra bodysuit by Michael Kors, $190 at Bergdorf's in early March; skirt by Marc Jacobs for Perry Ellis; silver-plated earrings by Roxanne Assoulin for Marc Jacobs/Perry Ellis, $90 at Yellow Door (1308 Avenue M, Brooklyn); gold [illegible]-diamond watch, $68,000 at Cartier (653 Fifth Avenue, at 52nd); stetson by Eric Javits, $125 at Martha International (473 Park Avenue, at 58th) and Really Great Things (483 Columbus Avenue, near 83rd); gloves by J. Crew. Photographed at RCA's Studio B.

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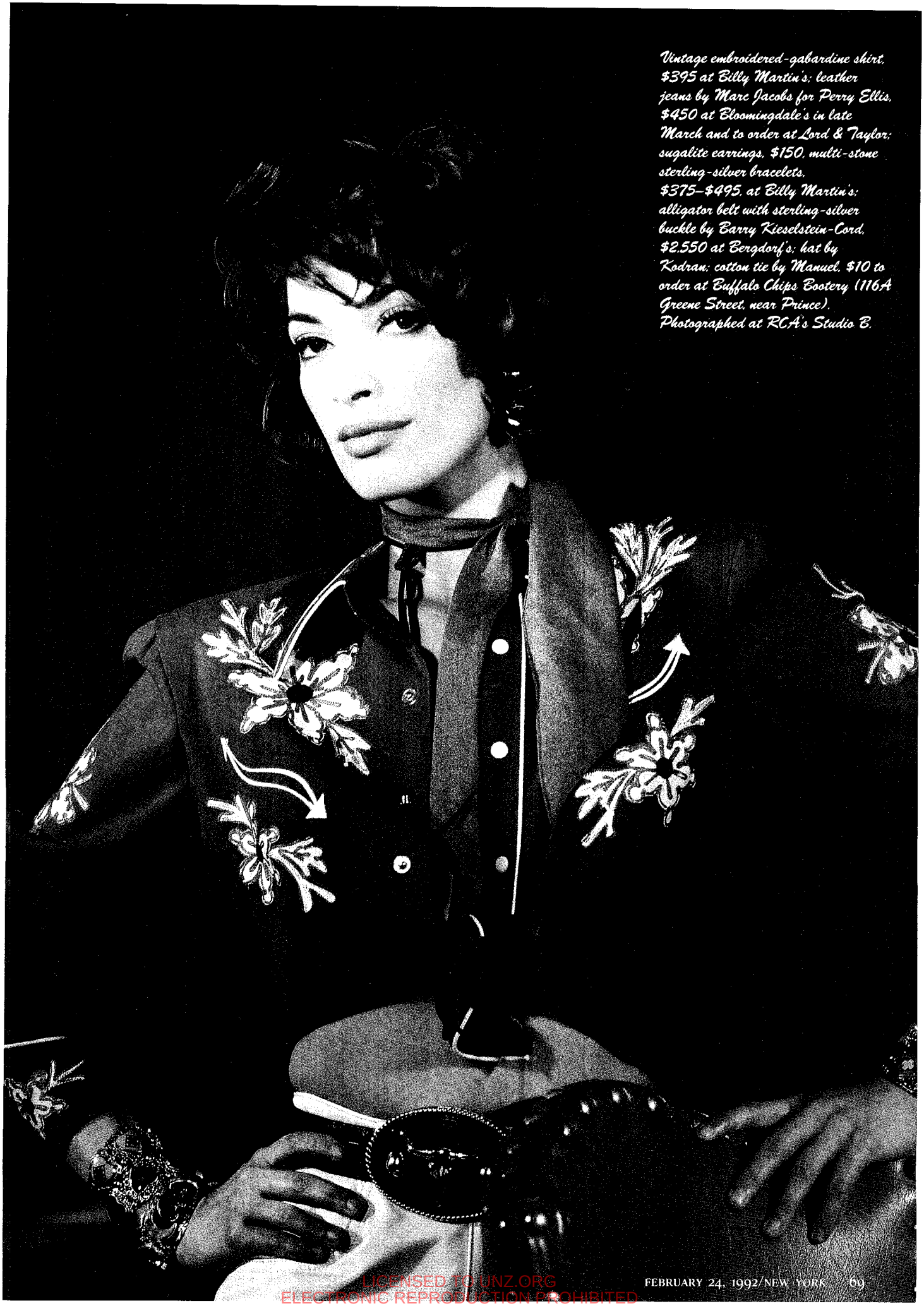

Vintage embroidered-gabardine shirt, $395 at Billy Martin's; leather jeans by Marc Jacobs for Perry Ellis, $450 at Bloomingdale's in late March and to order at Lord & Taylor; sugalite earrings, $150, multi-stone sterling-silver bracelets, $375–$495, at Billy Martin's; alligator belt with sterling-silver buckle by Barry Kieselstein-Cord, $2,550 at Bergdorf's; hat by Kodran; cotton tie by Manuel, $10 to order at Buffalo Chips Bootery (116A Greene Street, near Prince). Photographed at RCA's Studio B.

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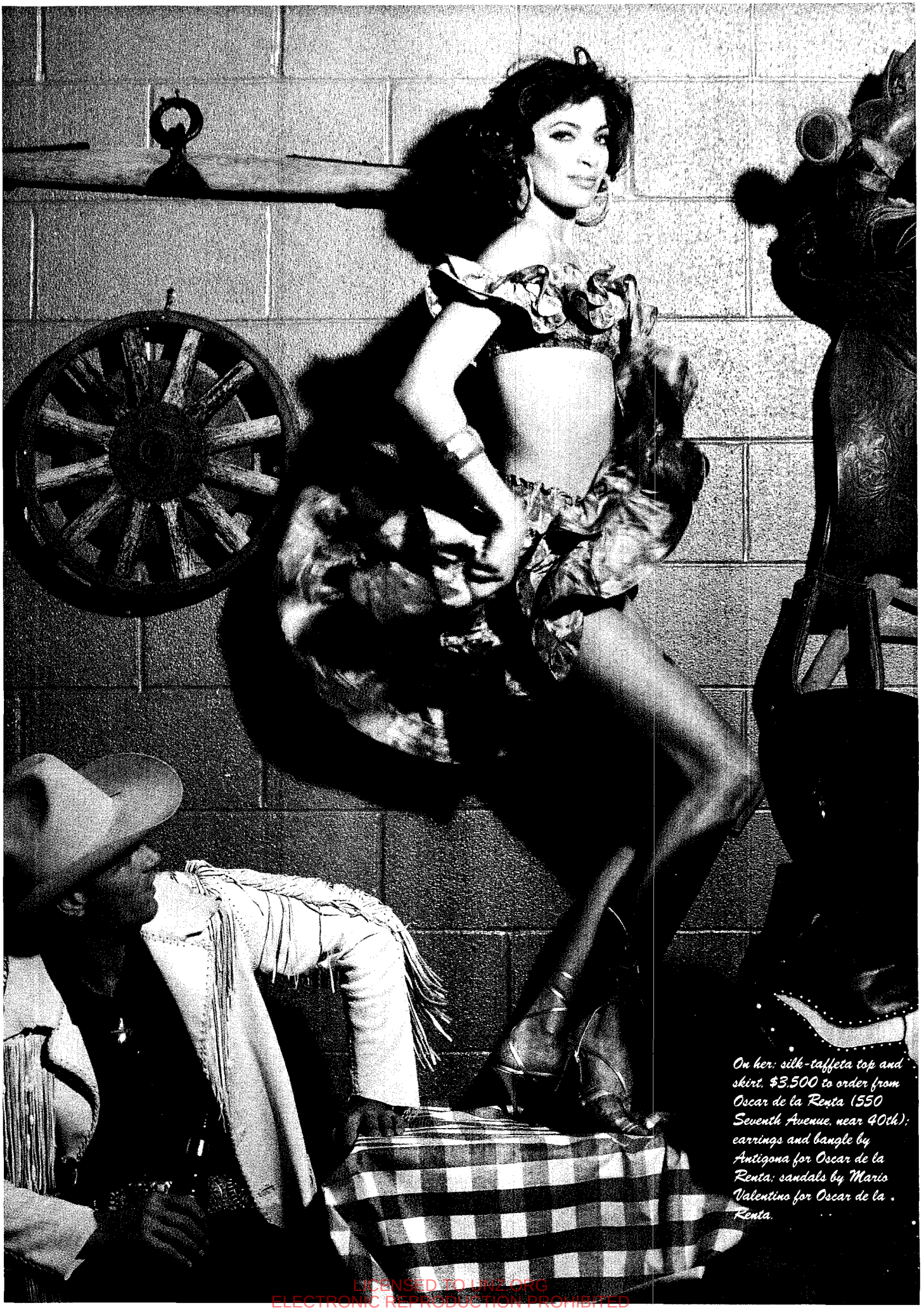

On her: silk-taffeta top and skirt, $3,500 to order from Oscar de la Renta (550 Seventh Avenue, near 40th); earrings and bangle by Antigona for Oscar de la Renta; sandals by Mario Valentino for Oscar de la Renta.

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This page, on her: silk-taffeta blouse, $650, and skirt, $750, by Marc Jacobs for Perry Ellis, at Bloomingdale's and Lord & Taylor in late March. On him: wool-and-cotton shirt, $125, and cotton tie, $10, by Manuel, to order at Buffalo Chips Bootery; jeans by Polo/Ralph Lauren, $57.50 at Macy's and Polo/Ralph Lauren (867 Madison Avenue, at 72nd). Photographed at the Wrangler club, Nashville, Tennessee.

Opposite, on him: beaded leather jacket, $1,400 at Billy Martin's; cotton jeans, $38 at the Gap; Charlie One Horse felt hat, $135 at Buffalo Chips Bootery; sterling-silver bolo by Bohlin for Billy Martin's, $495 at Billy Martin's; multi-stone sterling-silver belt, $4,200 at Billy Martin's. Model: Frank Arrends. Photographed at Bubba's Bar, Shelbyville, Tennessee.

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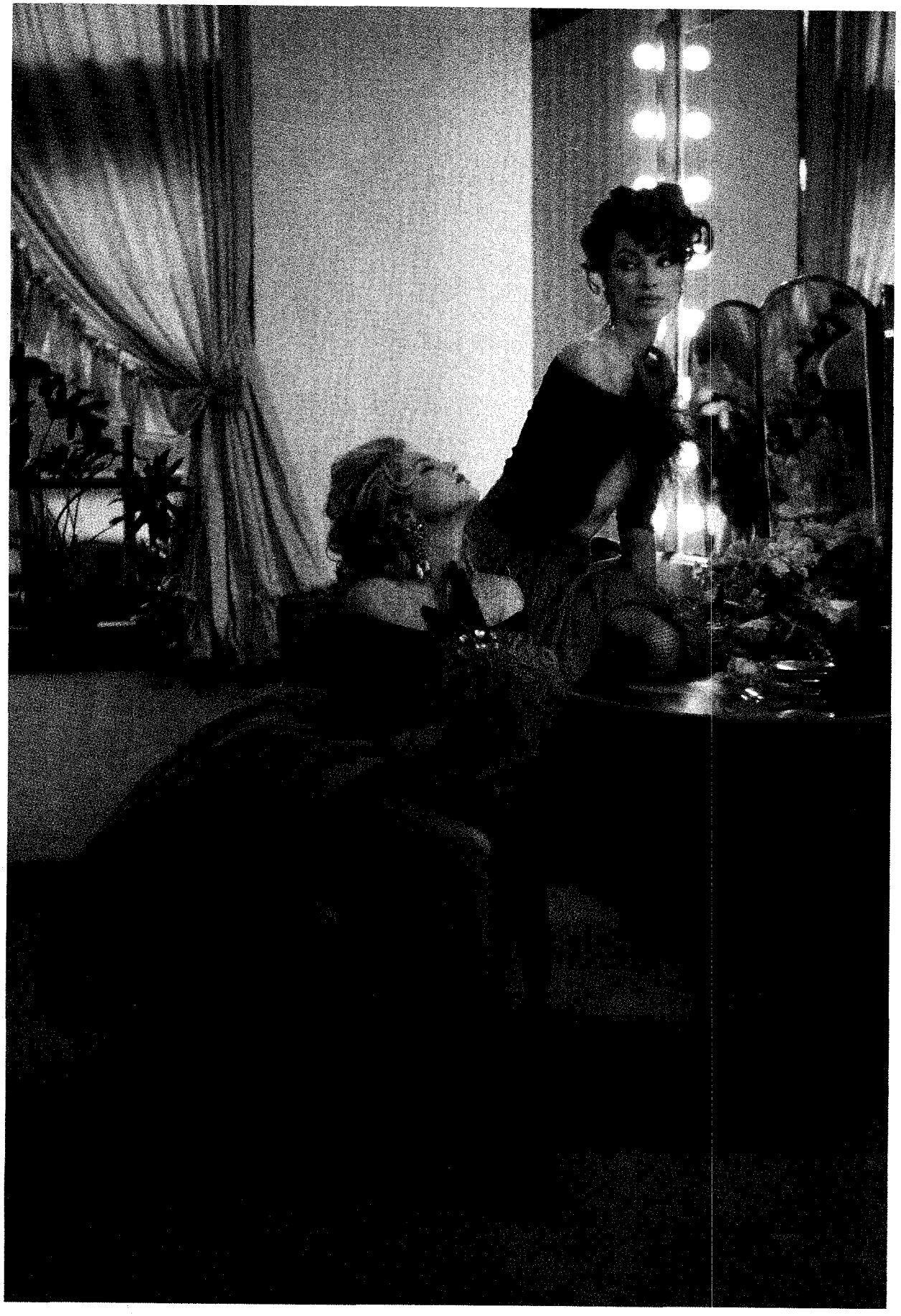

Cotton skirts and petticoats, about $250, and cotton-knit tops, $130, by Adrienne Vittadini, at Bergdorf's and Macy's (early April); faux-turquoise-and-pearl earrings by Butler & Wilson, about $200, in Fragments at Bendel's; gloves by LaCrasia and Ken & D; sandals by Manolo Blahnik; stockings by Danskin.

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Cotton dress, $725, and leather earrings, $100, by Isaac Mizrahi, at Bergdorf's in early March; gold-plated glass-bead necklace (worn as bracelet), $300, and multi-strand glass-bead bracelet, $140, by Leslie Block, in Fragments at Bendel's. Photographed at the Wrangler club.

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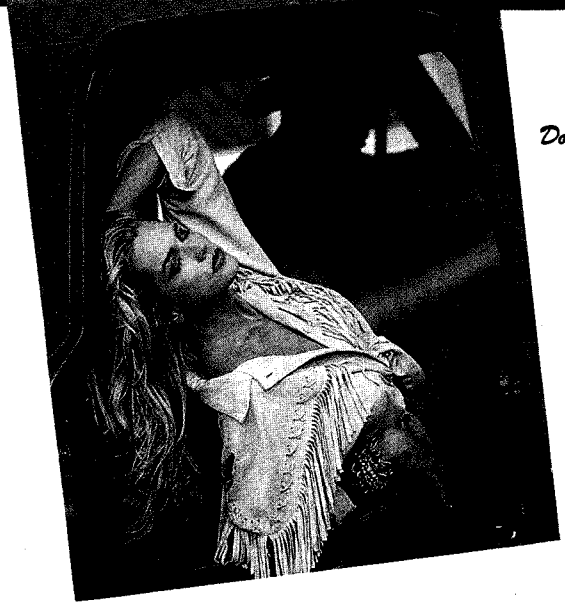

Above, on her: cotton bustier by Guess by Georges Marciano, $42 at Bloomingdale's and Macy's in late March; cotton jeans, $38 at J. Crew (203 Front Street) or from catalogue; gingham earrings by Rasco, $25 at Barneys; gingham pouch by Dominique Aurientis, $590 at Bergdorf's; gingham-and-gold-plated-chain belt by Ra $75 at Barneys; vintage boots by Lucchese, on display at H. Kauffman & Sons (419 Park Avenue South, at 29th). On him: cotton shirt, $54 at Banana Republic; jeans, $38, and cotton T-shirt, $10.50, at the Gap; kangaroo boots by Ammons, $333 at Buffalo Chips Bootery.

Inset, on her: chamois jacket by DKNY, $900 at Bloomingdale's and Bergdorf's in late March; turquoise bracelet watch, $300, and sugalite-and-turquoise sterling-silver bracelets, $325, at Buffalo Chips Bootery. On him: vintage rayon-gabardine shirt, $395 at Billy Martin's.

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Silk skirt by Marc Jacobs for Perry Ellis, $4,500 to order at Bloomingdale's and Saks; rayon knit bodysuit by Marc Jacobs for Perry Ellis, $195 at Bergdorf's, Bloomingdale's (late March), Saks; faux-pearl choker by Yuta Patsch, $102 to order in Fragments at Bendel's; cotton pouch by Jill Stuart, $55 at Bendel's and Nancy & Company (1242 Madison Avenue, at 89th); mules, $425 at Susan Bennis Warren Edwards (22 West 57th Street).

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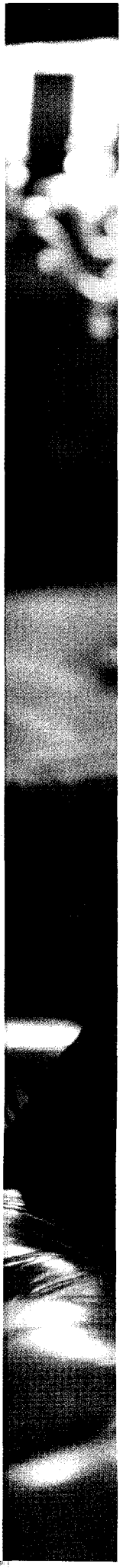
SPRING FASHION

VICTOR VICTORIA

SINCE THE THIRTIES, WOMEN LIKE KATHARINE HEPBURN AND MARLENE DIETRICH HAVE DEMONSTRATED THAT THERE'S MORE TO BEING FASHIONABLE THAN THE USUAL FEMININE FRIPPERY. THE RIGHT PAIR OF PANTS, FOR INSTANCE, CAN BE EVERY BIT AS SEXY AS A CLINGY DRESS. BUT WHY STOP THERE? ISAAC MIZRAHI'S TAILORED TUX TURNS EVERY EVENT INTO AN OCCASION. CHANEL PROVES THERE'S MORE TO PINSTRIPES THAN SUITS AND SHIRTS. DONNA KARAN ADDS A PROVOCATIVE TOUCH TO REMIND US THAT, AFTER ALL, THESE LOOKS ARE *NOT* FOR THE BOYS.

PHOTOGRAPHED BY

MARTIN BRADING



Crest by Leslie Carbarga

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Wool jacket with grosgrain lapels, $2,220, cotton-piqué vest, $585, and wool trousers, $945, at Yves Saint Laurent Rive Gauche (855 Madison Avenue, at 70th); silver-plated-brass-and-Lucite earrings by Jay Strongwater, $120 at Bloomingdale's (late March) and Saks; baked-enamel-and-crystal bracelet by Jay Strongwater, $180 to order at Neiman Marcus (White Plains). Model: Lynn Schauwecker.

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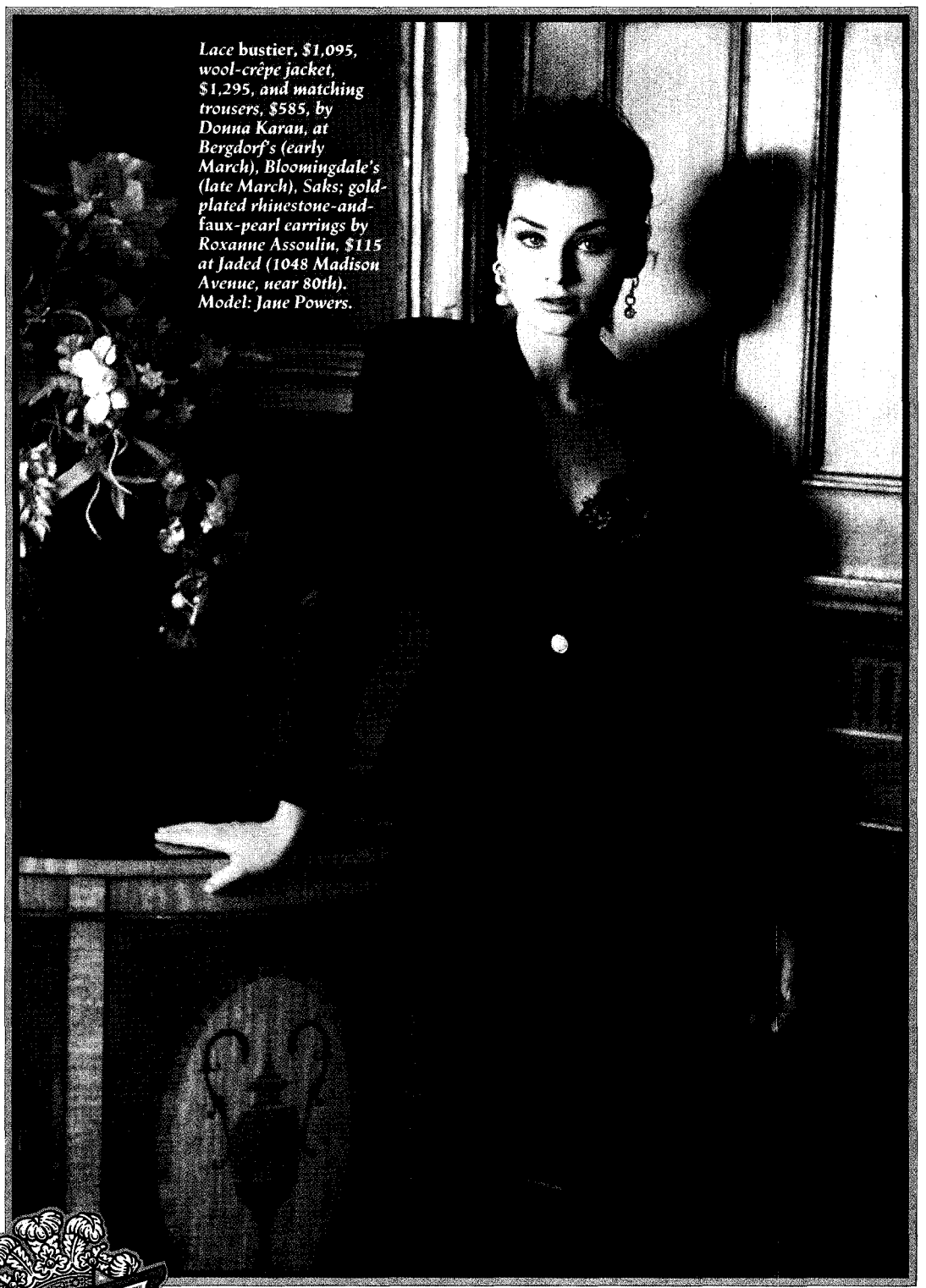

Lace bustier, $1,095, wool-crêpe jacket, $1,295, and matching trousers, $585, by Donna Karan, at Bergdorf's (early March), Bloomingdale's (late March), Saks; gold-plated rhinestone-and-faux-pearl earrings by Roxanne Assoulin, $115 at Jaded (1048 Madison Avenue, near 80th). Model: Jane Powers.

TROUSER TREATMENTS: DONNA KARAN'S PINSTRIPED PIZZAZZ, RALPH LAUREN'S NIFTY NECKTIE. WITH JACKETS TO MATCH.

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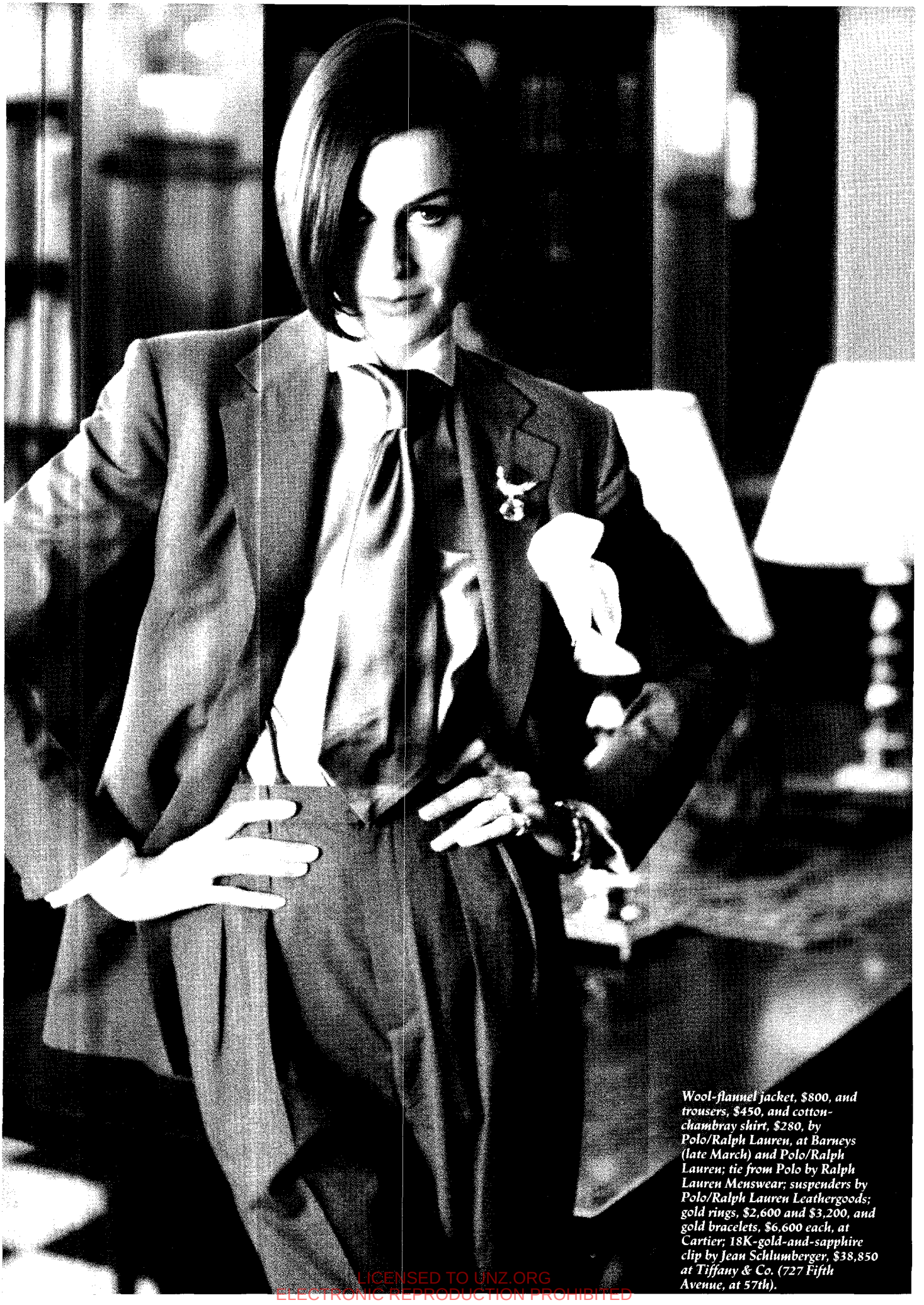

Wool-flannel jacket, $800, and trousers, $450, and cotton-chambray shirt, $280, by Polo/Ralph Lauren, at Barneys (late March) and Polo/Ralph Lauren; tie from Polo by Ralph Lauren Menswear; suspenders by Polo/Ralph Lauren Leathergoods; gold rings, $2,600 and $3,200, and gold bracelets, $6,600 each, at Cartier; 18K-gold-and-sapphire clip by Jean Schlumberger, $38,850 at Tiffany & Co. (727 Fifth Avenue, at 57th).

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Wool jacket, $695, and cotton dress, $325, by Byron Lars, at Bendel's, Bloomingdale's (late March), Macy's, Saks; patent-leather mules by Manolo Blahnik, $385 at Bergdorf's and Manolo Blahnik (15 West 55th Street); stockings by Calvin Klein.

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ool blazer, $800, and cotton
irt, $250, at Polo/Ralph Lauren;
from Polo by Ralph Lauren
enswear. Model: Petra Lindblad.

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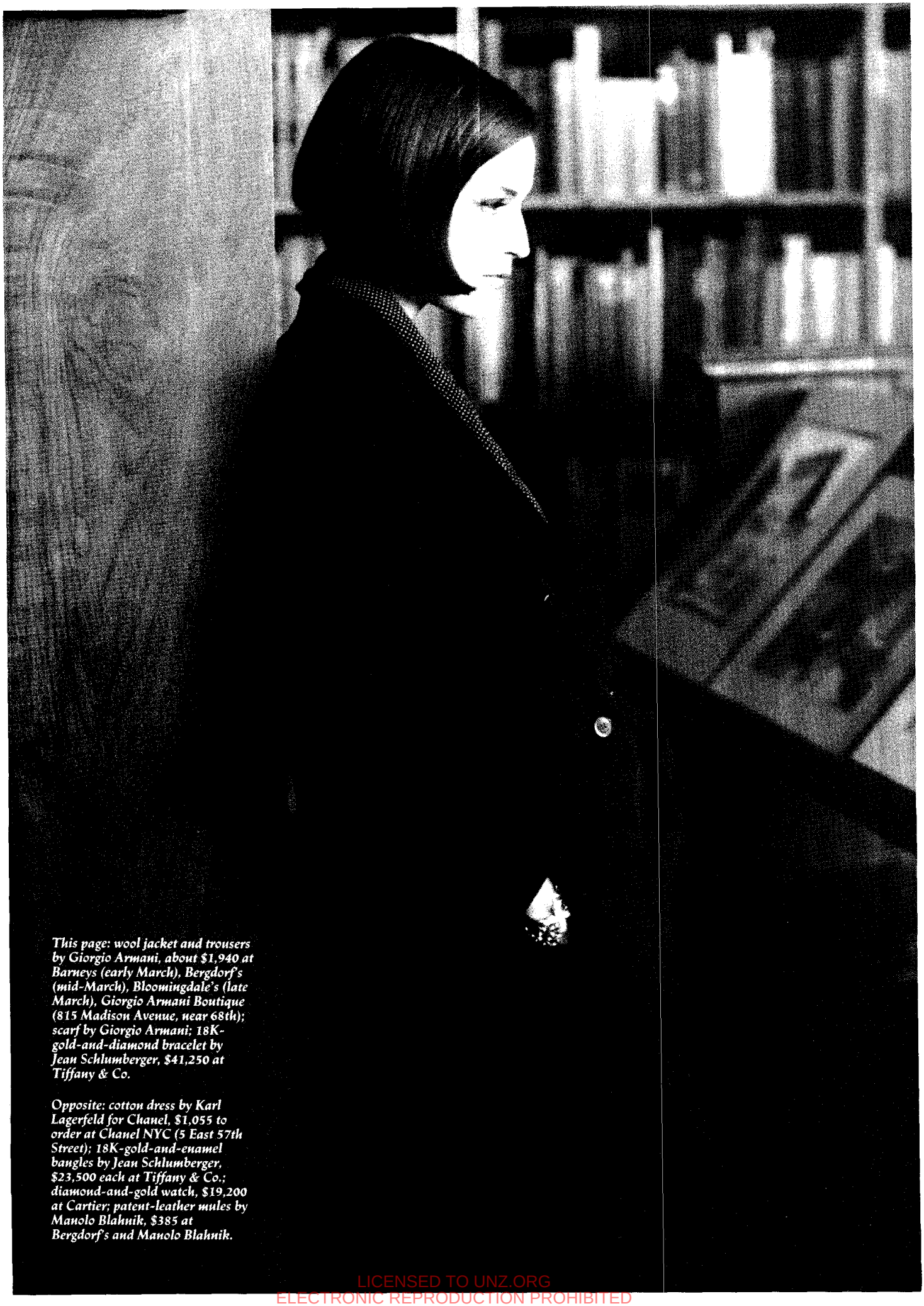

This page: wool jacket and trousers by Giorgio Armani, about $1,940 at Barneys (early March), Bergdorf's (mid-March), Bloomingdale's (late March), Giorgio Armani Boutique (815 Madison Avenue, near 68th); scarf by Giorgio Armani; 18K-gold-and-diamond bracelet by Jean Schlumberger, $41,250 at Tiffany & Co.

Opposite: cotton dress by Karl Lagerfeld for Chanel, $1,055 to order at Chanel NYC (5 East 57th Street); 18K-gold-and-enamel bangles by Jean Schlumberger, $23,500 each at Tiffany & Co.; diamond-and-gold watch, $19,200 at Cartier; patent-leather mules by Manolo Blahnik, $385 at Bergdorf's and Manolo Blahnik.

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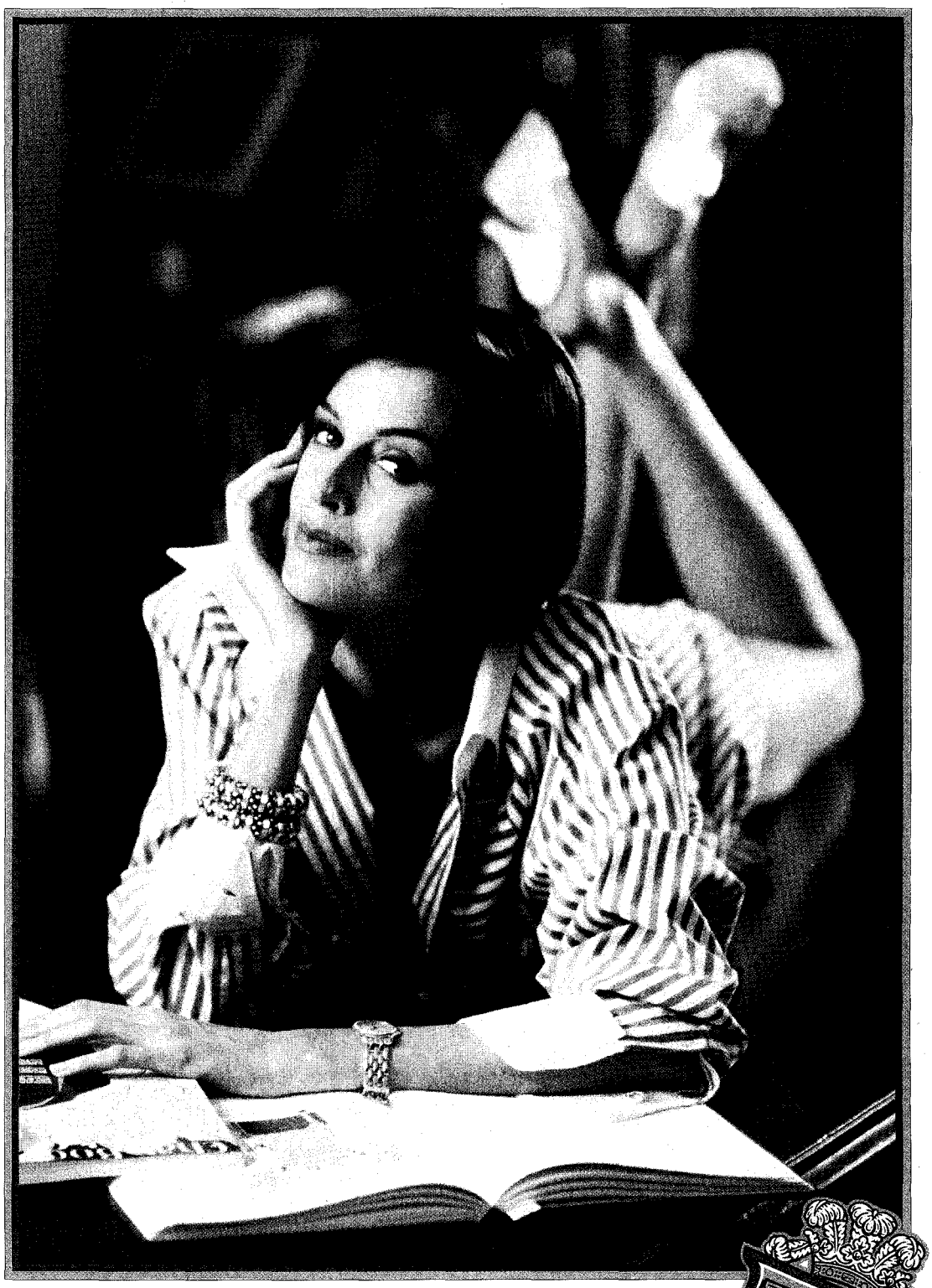
VICTOR VICTORIA



THE LOOK IS LONG AND LEAN—ARMANI PULLS IT ALL TOGETHER WITH A DOTTED SCARF. CHANEL CHIC IN A COTTON DRESS.

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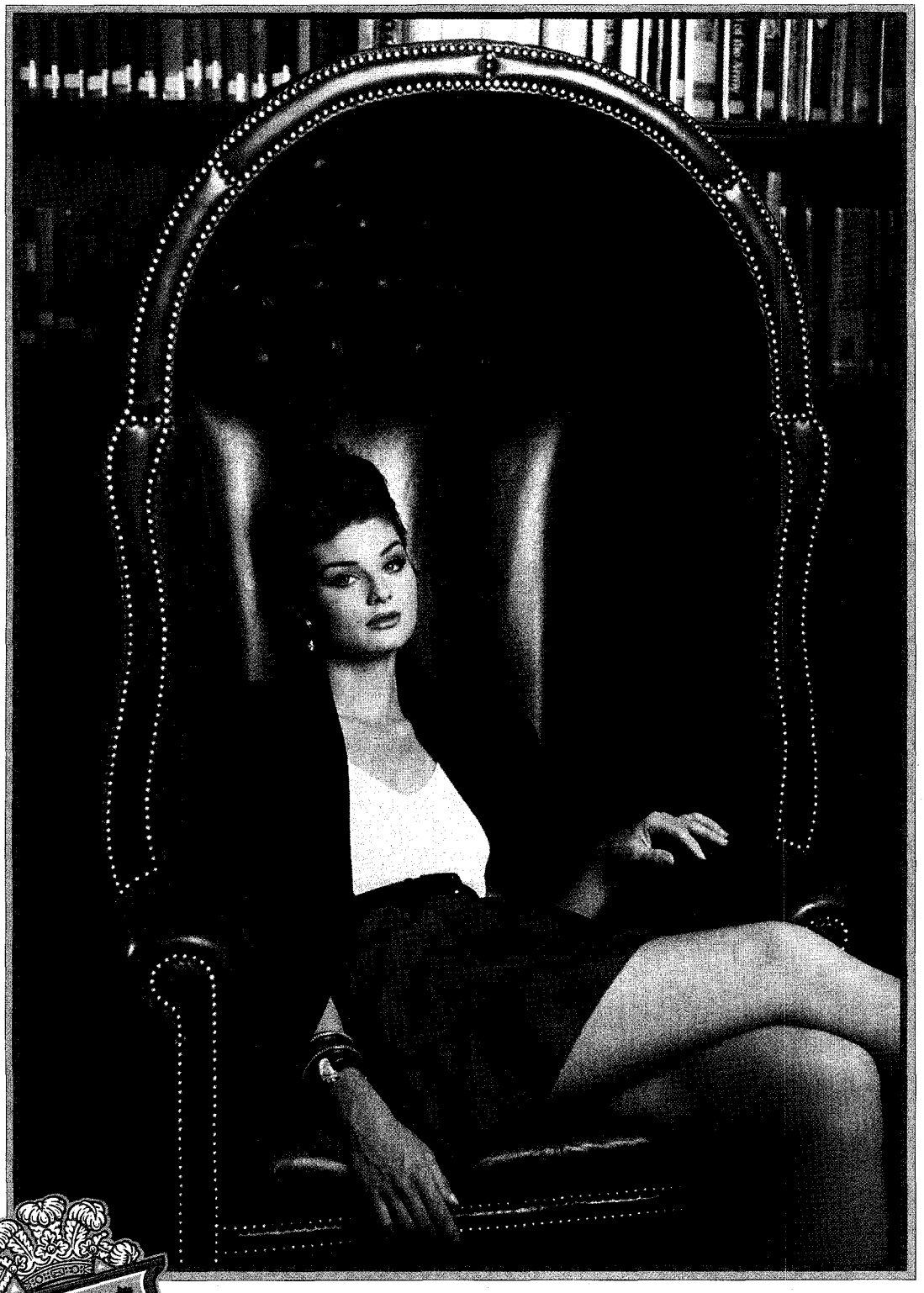
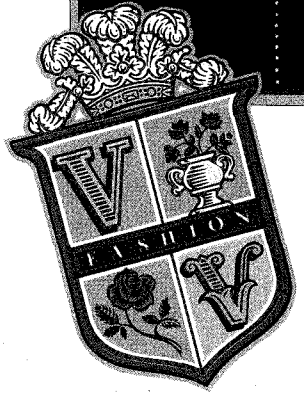
VICTOR VICTORIA





DAYTIME DRAMA FROM MICHAEL KORS, FEATURING FLANNEL. NIGHTS BELONG TO ISAAC MIZRAHI—TOPPED OFF WITH TAILS.

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Opposite: wool blazer by Michael Kors, $790 at Bergdorf's and Saks (early March); cotton-and-Lycra bodysuit by Michael Kors, $190 at Bergdorf's; wool-flannel skirt by Michael Kors; antique 18K-gold-and-pearl coin earrings, about $4,800, ebony bangles with 18K-gold filigree, about $1,550 each, and 18K-gold-and-emerald-and-ebony bracelet, about $4,860, by Elizabeth Locke, at Neiman Marcus.

This page: wool tails, $1,125, cotton-piqué bustier, $275, and wool trousers, $425, by Isaac Mizrahi, at Barneys, Bergdorf's, Saks; 18K-gold-and-pearl earrings by Elizabeth Locke, $1,940 at Peipers + Kojen (1023 Lexington Avenue, near 74th); antique resin necklace with pocket knife and watch by Renee Lewis, $3,995 at Barneys.

Hair: Michael Tammaro for Bumble + Bumble
Makeup: Tracie Martyn for Pierre Michel Salon

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ISAAC MIZRAHI

Silk-tweed dress, $750 at Bergdorf's in early March; 18K-gold bangles with precious and semiprecious stones, $1,700–$2,500, 18K-gold cuff, $5,750, and 18K-gold rings, $2,330, and $2,530, by David Yurman, at Saks; sandals by Manolo Blahnik, $425 at Bergdorf's and Manolo Blahnik. Model: Waris.

EXTREME

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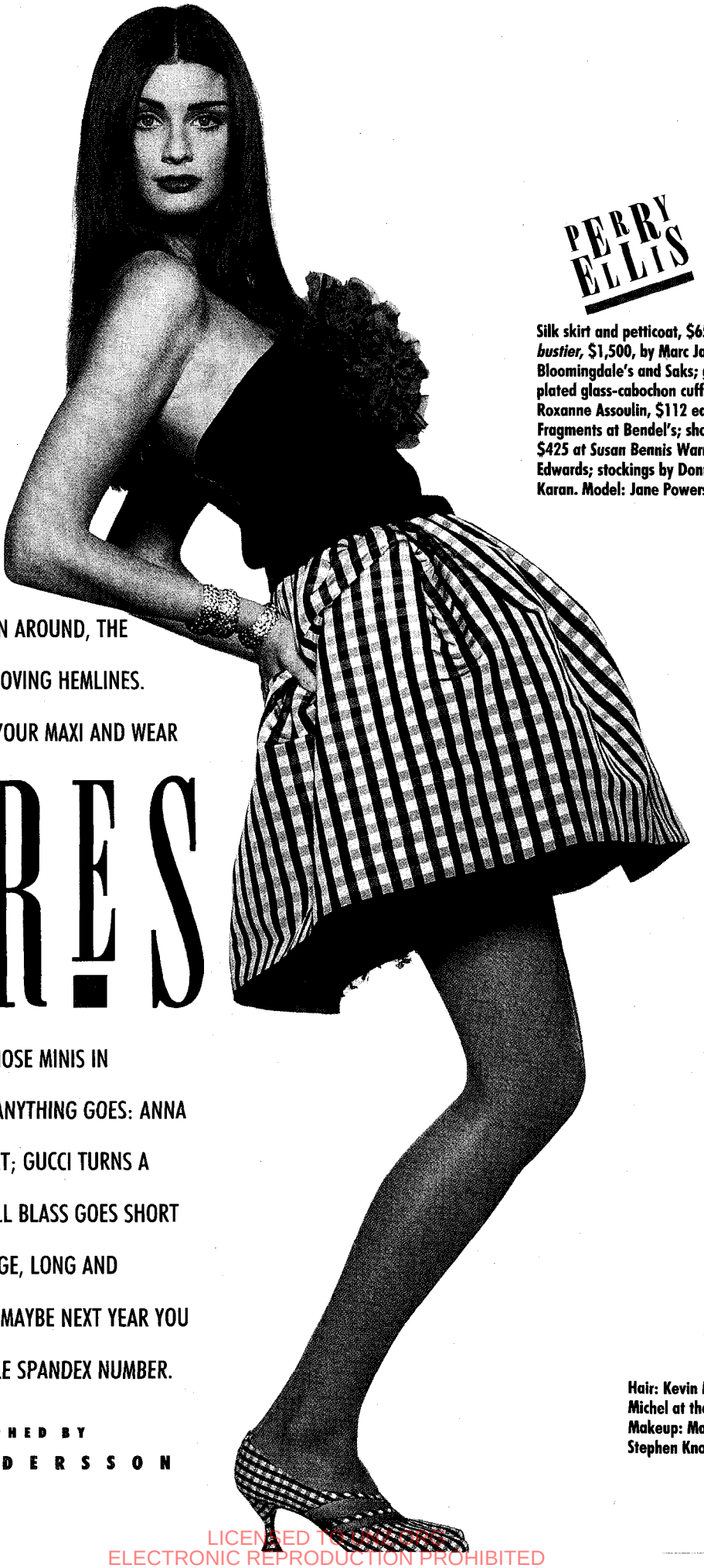

PERRY ELLIS

Silk skirt and petticoat, $650, and *bustier,* $1,500, by Marc Jacobs, at Bloomingdale's and Saks; gold-plated glass-cabochon cuffs by Roxanne Assoulin, $112 each in Fragments at Bendel's; shoes, $425 at Susan Bennis Warren Edwards; stockings by Donna Karan. Model: Jane Powers.

EEMS EVERY TIME YOU TURN AROUND, THE ISCIPLES OF DESIGN ARE MOVING HEMLINES. VELL, NOW YOU CAN HAVE YOUR MAXI AND WEAR

SURES

T, TOO—BUT DON'T PUT THOSE MINIS IN IOTHBALLS. THIS SEASON, ANYTHING GOES: ANNA UI CHECKS OUT A PETTICOAT; GUCCI TURNS A HIRT . . . INTO A DRESS. BILL BLASS GOES SHORT ND SASSY; JENNIFER GEORGE, LONG AND USCIOUS. WHO KNOWS . . . MAYBE NEXT YEAR YOU AN BRING BACK THAT LITTLE SPANDEX NUMBER.

PHOTOGRAPHED BY
PATRIK ANDERSSON

Hair: Kevin Mancuso for Pierre Michel at the Plaza
Makeup: Margaret Avery for Stephen Knoll Salon

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DOLCE & GABBANA

Tulle skirt, $475, and papier-mâché bra, $1,050, at Bagutta (402 West Broadway, near Spring) and Charivari 57 (18 West 57th Street); gold-plated earrings by Ja Strongwater, $100 at Saks in early March; sequined silk handbag, $7,300 at Isabel Canovas (743 Madison Avenue, near 65th); moir pumps, $425 at Susan Bennis Warren Edwards; stockings by Hanes. Model: Regina Katz.

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RALPH LAUREN

Silk-knit top, $250, and skirt, $350, at Polo/Ralph Lauren; cotton-canvas cap, $50 at Lord & Taylor and Polo/Ralph Lauren in late March; vermeil bracelet, $365, and gold-plated-bronze belt, $495 at Polo/Ralph Lauren; 18K-gold cuff, $575, and 18K-gold-ruby-and-emerald ring, $2,530, by David Yurman, at Saks; sandals, $220 at Gucci (685 Fifth Avenue, at 54th) in late March.

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BILL BLASS

Point d'esprit skirt and wool-jersey top with cotton collar, $2,330 at Bergdorf's and Saks; hematite-and-amethyst choker by Elizabeth Locke, about $2,500 at Peipers + Kojen; satin pumps by Christian Lacroix, $300 at Barneys; stockings by Ralph Lauren.

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ANNA SUI

Rayon dress, about $265, and net petticoat, about $190, at Barneys, Bendel's (dress only), Macy's; bead necklace by Eric Beamon for Anna Sui, $315 at Barneys and Charivari 57; shoes by John Fluevog for Anna Sui, $145 at John Fluevog (104 Prince Street) in mid-March.

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DONNA KARAN

Wool-tweed jacket, $1,295, and skirt, $490, and crinoline, $435, at Bergdorf's; pearl necklace, $340 at Barneys, Bergdorf's (early March), Bloomingdale's, Saks (early March); sling-backs, about $415 at Barneys, Bergdorf's, Bloomingdale's in late March.

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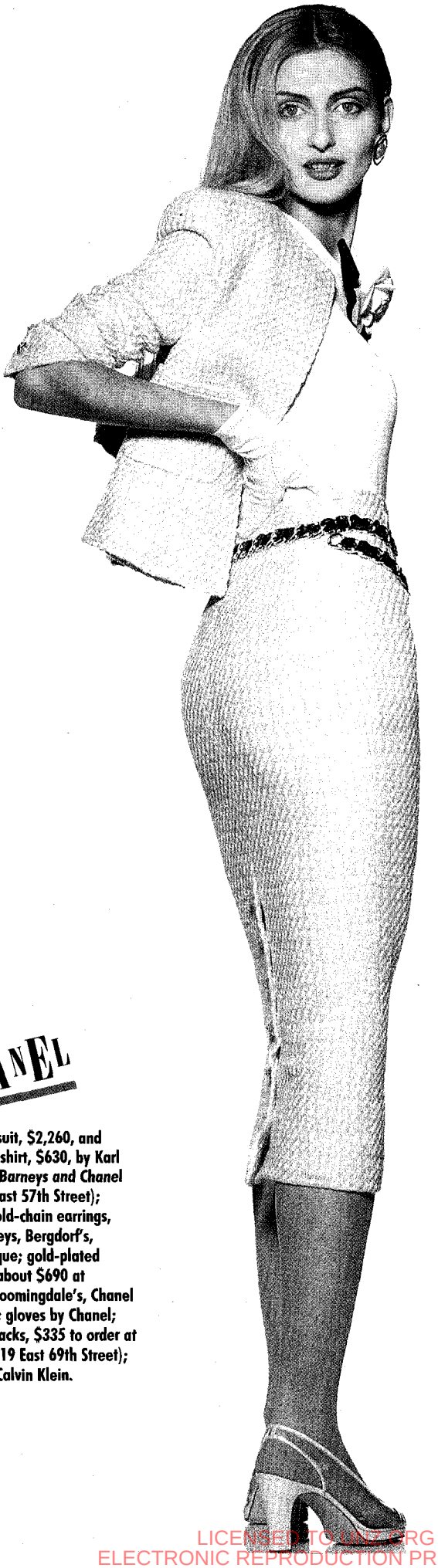

CHANEL

Wool-tweed suit, $2,260, and cotton-knit T-shirt, $630, by Karl *Lagerfeld, at Barneys and Chanel* Boutique (5 East 57th Street); Lucite-and-gold-chain earrings, $300 at Barneys, Bergdorf's, Chanel Boutique; gold-plated leather belt, about $690 at Bergdorf's, Bloomingdale's, Chanel in late March; gloves by Chanel; Lucite sling-backs, $335 to order at Maud Frizon (19 East 69th Street); stockings by Calvin Klein.

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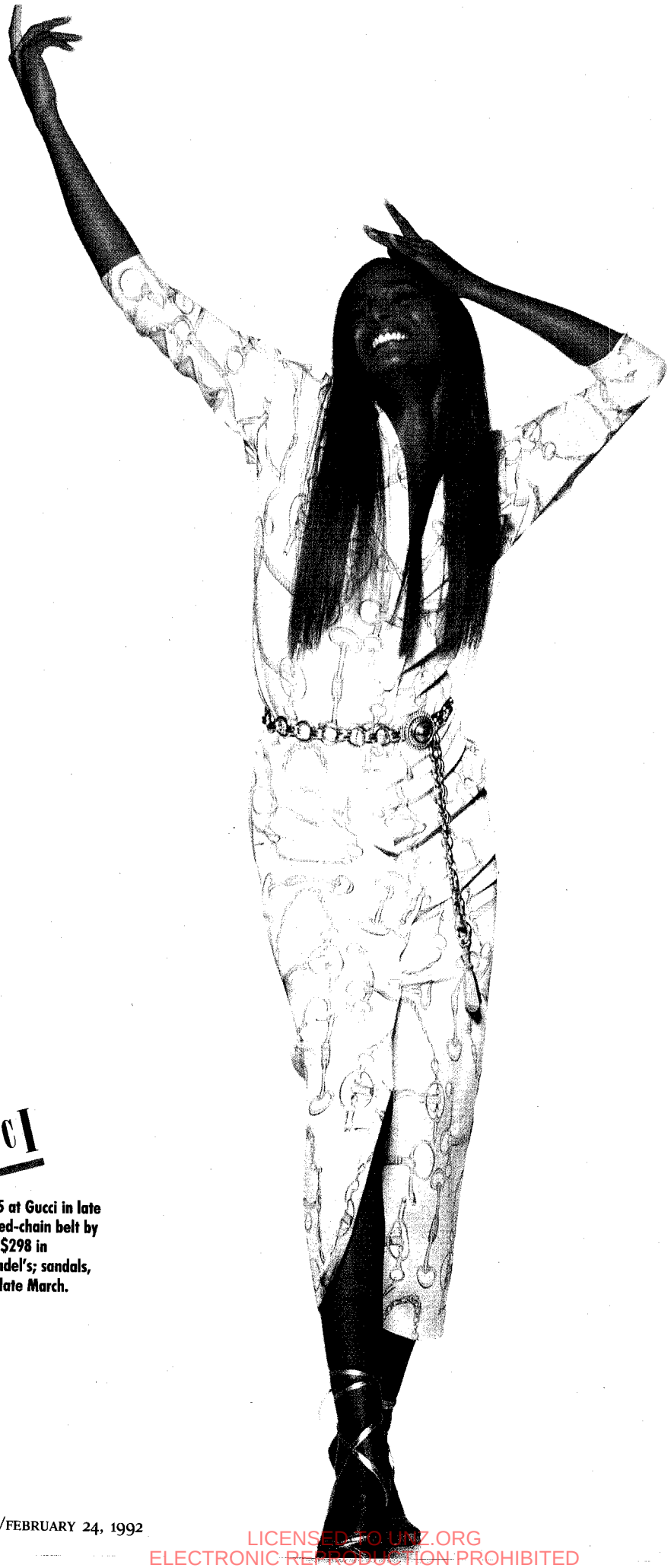

GUCCI

Silk dress, $1,295 at Gucci in late March; gold-plated-chain belt by Butler & Wilson, $298 in Fragments at Bendel's; sandals, $220 at Gucci in late March.

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A Touch of the Dutch

Try Leerdammer Baby Swiss Cheese in your favorite deli...and you could win a trip to Holland.

RULES: Five trips for two—6 nights/7 days to Holland. Includes roundtrip business class airfare to Amsterdam and accommodations at a Golden Tulip Hotel. Meals and other expenses are winners responsibility. **Each trip for two is valued at $6,000.** No substitution of prizes; cash redemption or other consideration for prizes not allowed. Travel must be between 8/16/92 and 3/31/93. Travel dates subject to availability. (No travel on weekends or holidays.) Some restrictions apply. Sponsor reserves right to change travel destination and offer alternative destination of equal value. No purchase necessary. Complete entry form provided, or on a 3" x 5" card print name, address, phone number and mail to: "Touch of The Dutch", P.O. Box 1114, Loretto, MN 55599. One entry per envelope. Must be received before 6/1/92. Must be a U.S. citizen residing in NY, NJ, NH, MA, MN, CT, VT, ME, RI, PA, FL and at least 21 years old to enter. Employees of Royal Wessanen, their subsidiaries, suppliers, advertising or promotion agencies and their immediate families are not eligible. Random drawing for 5 winners held on 6/15/92. Need not be present to win. All winners will be notified by mail 7/92. Winners required to sign an Affidavit of Eligibility and Publicity Liability release form. Winners will be selected for all prizes. Void where prohibited. All federal, state and local taxes are the responsibility of the winner. For a list of winners, mail a stamped, self-addressed envelope to the sponsor, Leerdammer c/o "Touch of The Dutch", 2929 University Avenue St., Minneapolis, MN 55414-3221 by 9/30/92.

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Just fill in this entry form, pop it in the mail, and you could win a roundtrip ticket for two and a week's stay in Amsterdam.

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NYM

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JENNIFER GEORGE

Silk-crêpe dress, $490 at Barneys; gold-plated-metal cuffs, $650 at Isabel Canovas; silk sandals by Manolo Blahnik, $590 at Barneys, Bergdorf's, Manolo Blahnik.

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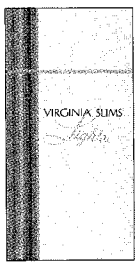
VIRGINIA SLIMS

Back in the '40s, women who wanted to turn heads really raised some eyebrows.



© Philip Morris Inc. 1991

9 mg "tar," 0.7 mg nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

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Lace *bustier*, $425, and lace-and-tulle skirt, $1,775, for Anne Klein by Louis Dell'Olio, at the Anne Klein Boutique (2072 Northern Boulevard, Manhasset); Austrian-crystal earrings by Marie Ferrá, $195 at Bergdorf's. Model: Petra Lindblad.

PHOTOGRAPHED ABOARD THE *CLUB MED 1*.

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Amazing Lace

Once reserved for more intimate moments, lace has come out of the bedroom. But the romance lingers. . . . Michael Kors celebrates the bodysuit beautiful. Zang Toi displays a flair for drama, Anne Klein has pink flashes. Evening essentials that are sure to turn heads before you turn in.

Photographed by

DEWEY NICKS

Point-d'esprit coat, $2,200, and beaded lace dress, $1,210, by Zang Toi, to order at Bendel's, Jimmy's (1226 Kings Highway, Brooklyn), Saks; glass-bead earrings by Cynthia Rybakoff, $82 to order in Fragments at Bendel's.

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Tulle dress by Anna Sui, about $375 at Allan & Suzi (416 Amsterdam Avenue, near 80th) in early March, Bendel's (late March), Macy's, Yoshi (461 West Broadway, near Prince) in mid-March; copper-plated heart on cord by Roxanne Assoulin, $85 at Bloomingdale's in late March; gold-plated bangles by Tutzi May, $40 each in Fragments at Bendel's; vermeil bangles by Margi Gad, $300 for three at Barneys; silk shoes by Manolo Blahnik, $590 at Barneys (to order), Bergdorf's, Manolo Blahnik.

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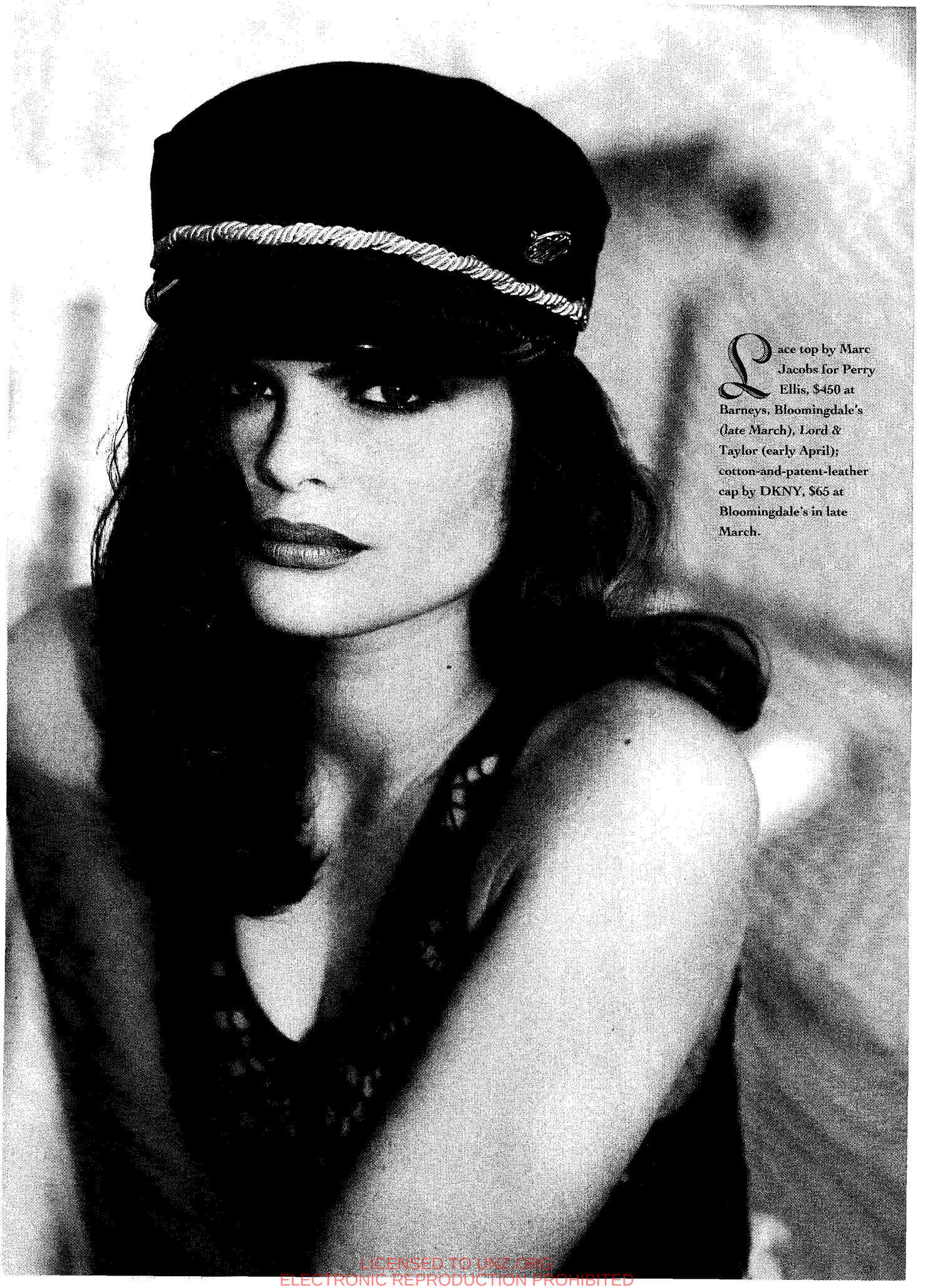

Lace top by Marc Jacobs for Perry Ellis, $450 at Barneys, Bloomingdale's (late March), Lord & Taylor (early April); cotton-and-patent-leather cap by DKNY, $65 at Bloomingdale's in late March.

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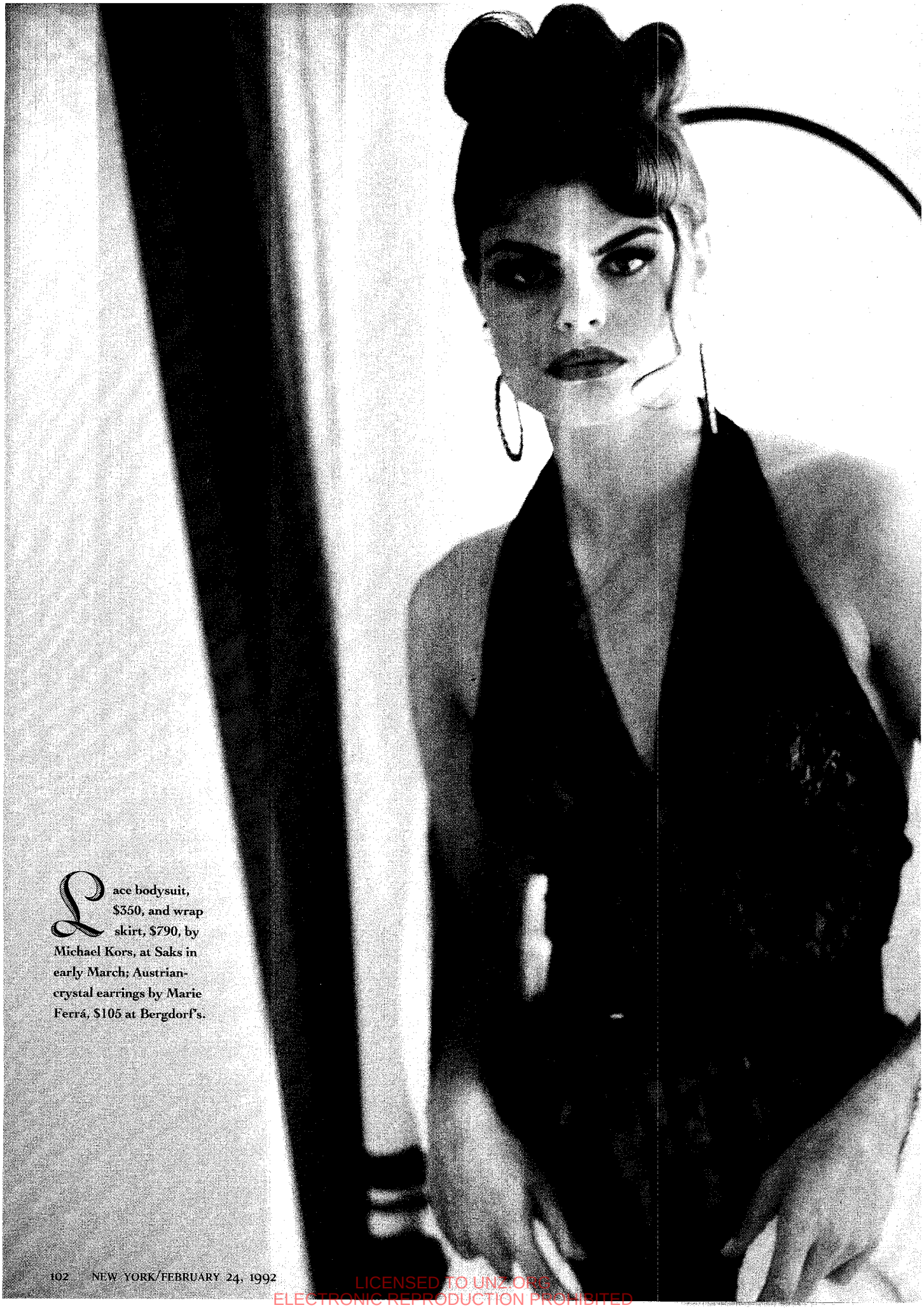

Lace bodysuit, $350, and wrap skirt, $790, by Michael Kors, at Saks in early March; Austrian-crystal earrings by Marie Ferrá, $105 at Bergdorf's.

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Wool-crêpe jacket, $1,195, lace *bustier,* $1,095, and viscose-crêpe skirt, $535, by Donna Karan, at Barneys (early March) and Saks; gold-plated-crystal earrings by Butler & Wilson, $170 in Fragments at Bendel's; lace mules by Anne Klein II, $120 at Lord & Taylor.

Hair: Gabriel Saba for John Sahag Salon
Makeup: Tracie Martyn for Pierre Michel Salon

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DAYS OF THUNDER

PHOTOGRAPHED BY CHUCK BAKER

BRIGHT AND BOLD, COOL AND CASUAL: MAKE A STATEMENT, ON OR OFF THE TRACK. PAUL STUART PUTS A SPIN ON A SPORTS JACKET, THEN TOPS IT OFF WITH A POCKET SQUARE. GIANNI VERSACE AND PERRY ELLIS WAVE THE STARTING FLAGS, PAUL SMITH SCORES A BULL'S-EYE. AND THERE ARE COTTON SHIRTS, OF COURSE, FROM J. CREW. EVERYTHING YOU NEED FOR A DAY AT THE RACES.

Trophy photograph by Jonathan Gross.

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inen blazer, $595, and matching rousers, $225, by Perry Ellis ignature, to order at Macy's and aks; cotton shirt by Ralph Lauren, 52.50 at Barneys, Bloomingdale's, ord & Taylor, Macy's; sunglasses y Persol. Model: Jack Guy.

Hair: Enzo Laera for Coppola/L'Oréal

Photographed at Road Atlanta track, Braselton, Georgia, courtesy of the Sportscar Vintage Racing Association.

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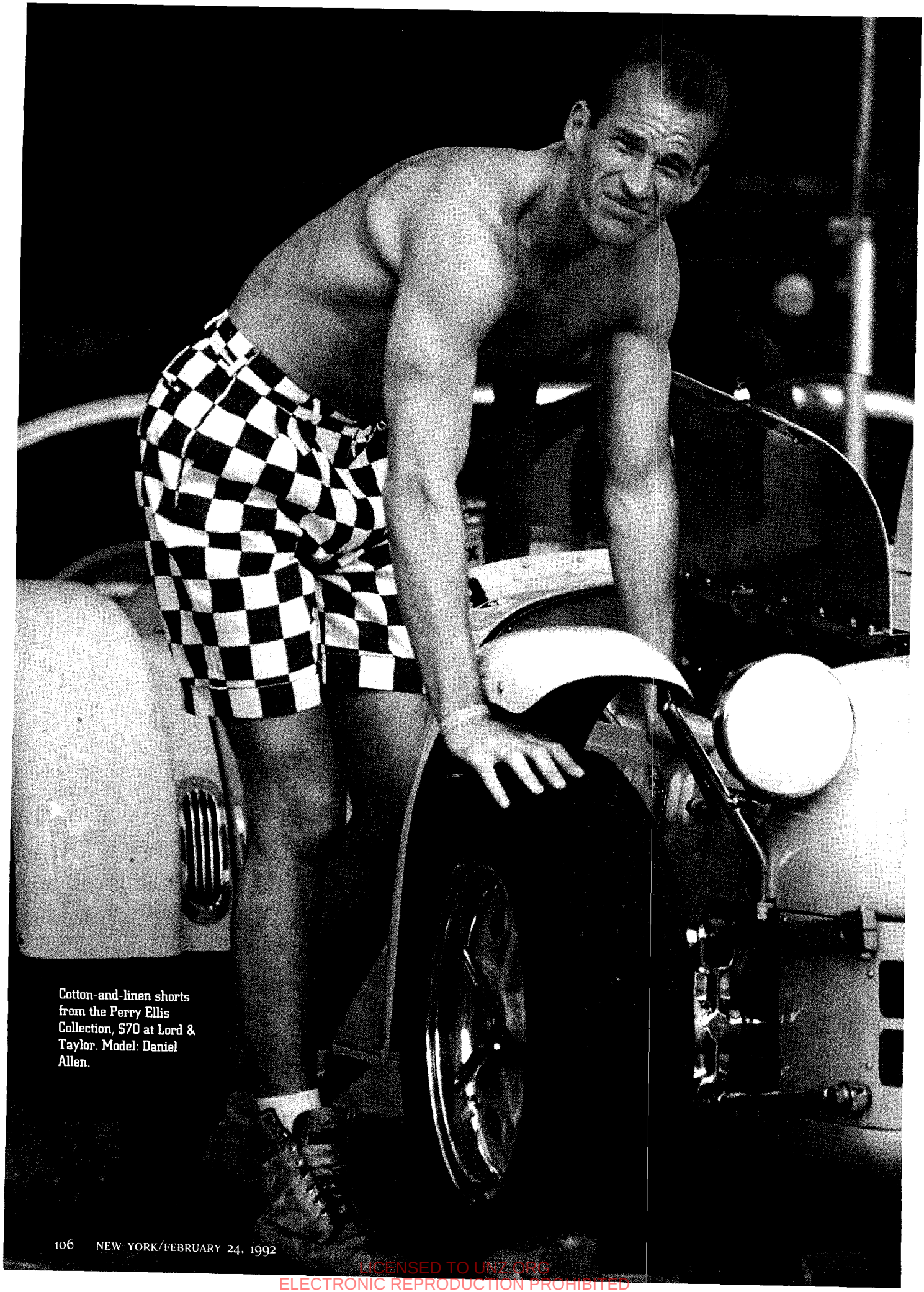

Cotton-and-linen shorts from the Perry Ellis Collection, $70 at Lord & Taylor. Model: Daniel Allen.

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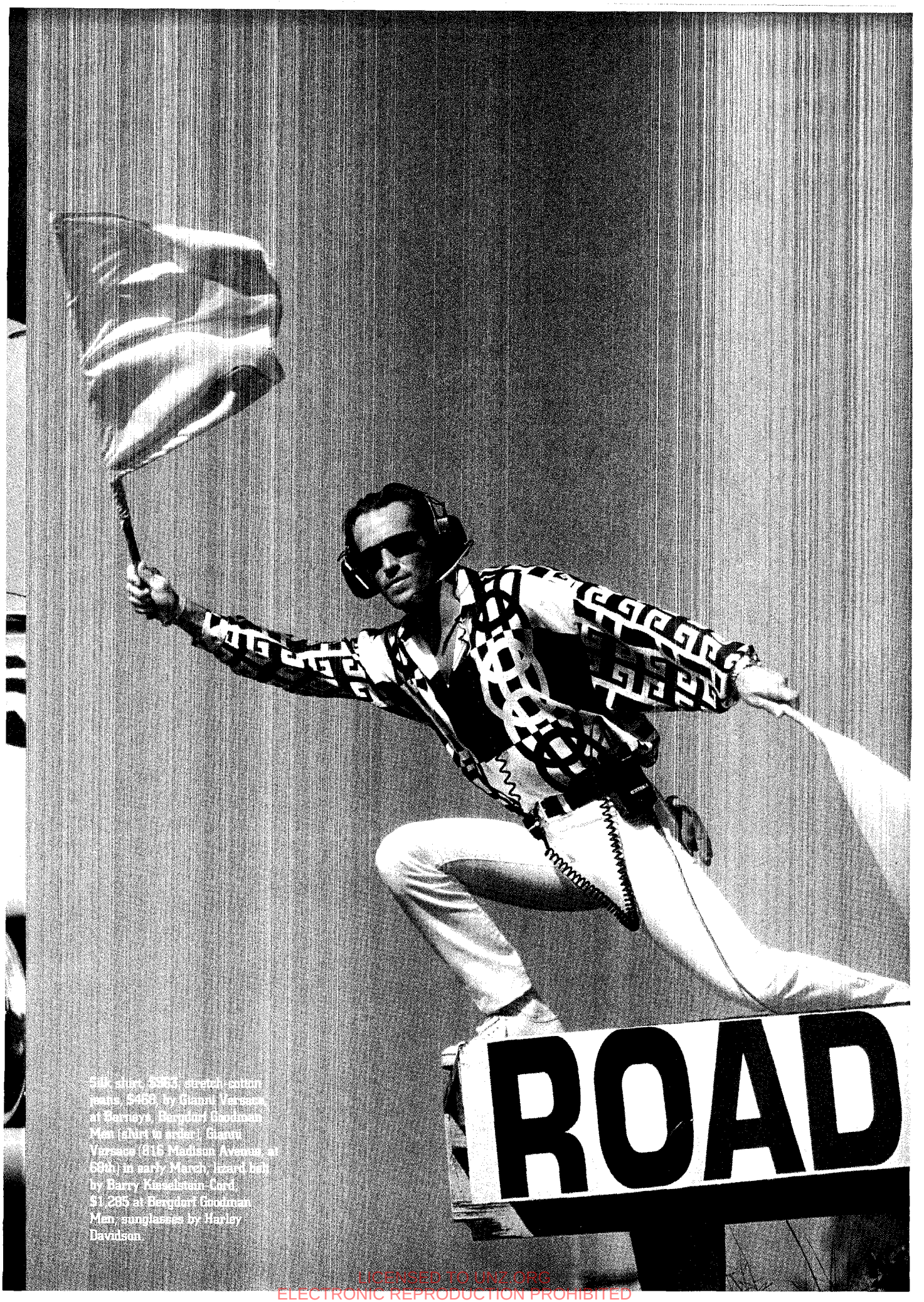

Silk shirt, $883; stretch-satin jeans, $468, by Gianni Versace, at Barneys, Bergdorf Goodman. Man (shirt to waist): Gianni Versace (815 Madison Avenue, at 68th) in early March; lizard belt by Barry Kieselstein-Cord, $1,285 at Bergdorf Goodman. Man, sunglasses: by Harley Davidson.

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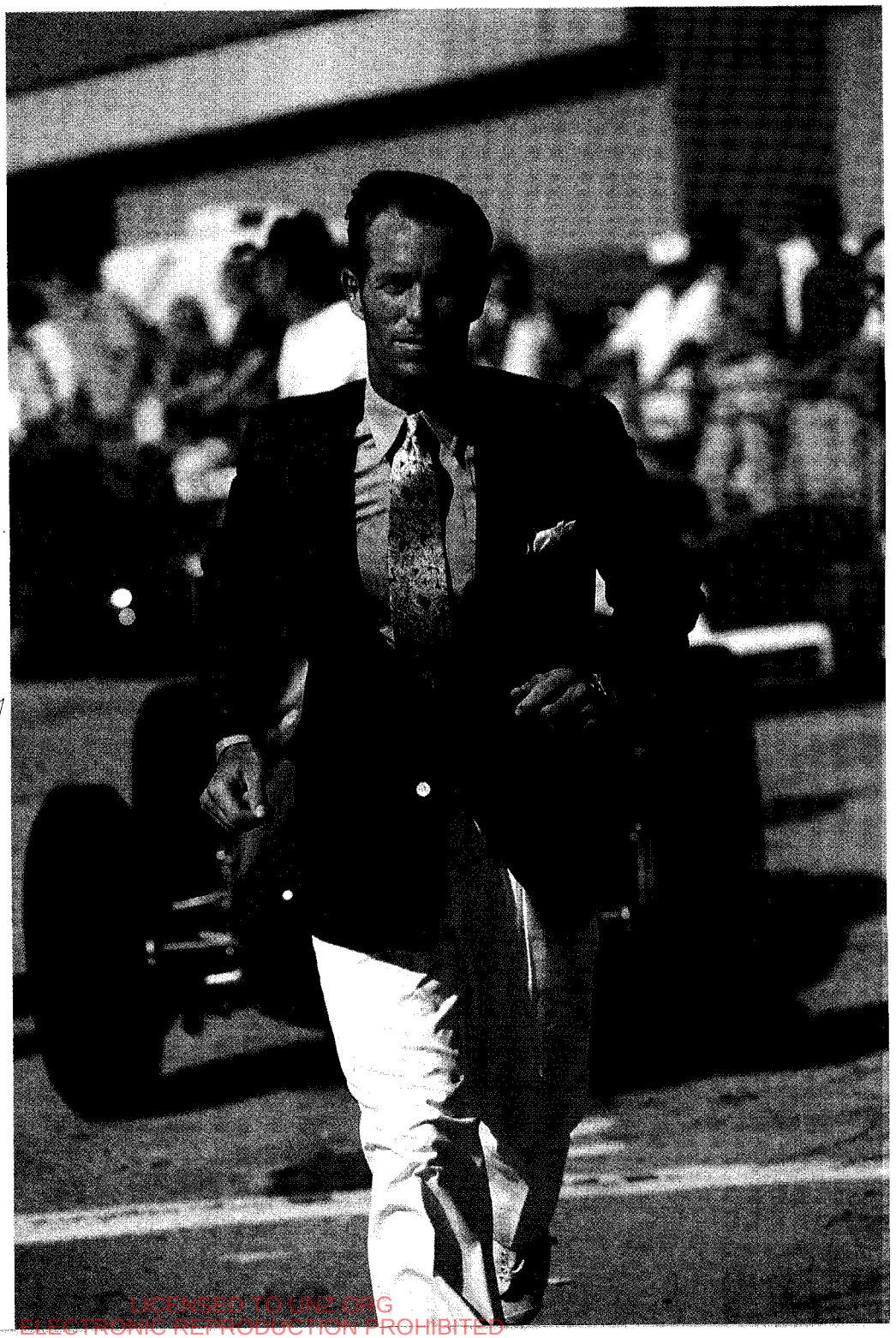
Ralph Lauren's sitting in the driver's seat, Paul Stuart's blazing a trail of color. Linen and cotton keep you on the right track. Gentlemen, start your engines.



Left: linen jacket from Polo by Ralph Lauren, $255 at Barneys and Polo/Ralph Lauren; shirt from Polo by Ralph Lauren, $77.50 at Bloomingdale's and Polo/Ralph Lauren; tie by Ralph Lauren.

Right: cotton blazer, $264, shirt, $94.50, trousers, $106, silk tie, $49.50, and cotton pocket square, $18.50, at Paul Stuart (Madison Avenue at 45th Street).

DAYS OF THUNDER

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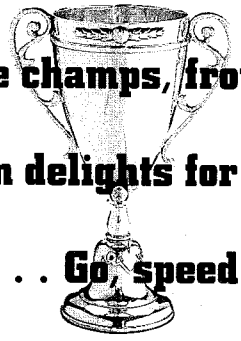

Checks are champs, from shirts to swimsuits. Denim delights for the mechanically inclined. . . . Go, speed racer, go.

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On him: cotton shirt, about $165, and T-shirt, about $75, by Paul Smith, at Barneys, Bergdorf Goodman Men, Carol Rollo/Riding High (1147 First Avenue, near 62nd), Charivari Workshop (441 Columbus Avenue, at 81st), Paul Smith (108 Fifth Avenue, at 16th); denim shorts, $78 at A/X: Armani Exchange (568 Broadway, at Prince).

On her: cotton swimsuit by Moschino, $325 at Carol Rollo/Riding High; shoes by Manolo Blahnik. Model: Shawn Dee.

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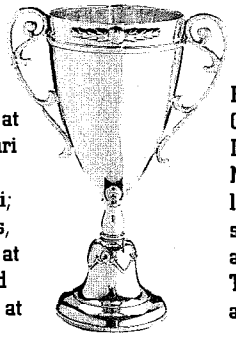
DAYS OF THUNDER

Left: cotton shirt, about $180, and cotton-sateen jacket, about $650, by Paul Smith, at Barneys, Bergdorf Goodman Men, Charivari Workshop, Carol Rollo/Riding High, Paul Smith in early March; tie by Isaac Mizrahi; cotton trousers, $86 at Paul Stuart; loafers, $155 at Cole-Haan (667 Madison Avenue, at 61st). Right: cotton jacket, about $650, and wool pants, about $255, by Isaac Mizrahi, at



Bergdorf Goodman Men, Charivari 72 (257 Columbus Avenue, at 72nd), Saks; shirt by Isaac Mizrahi; silk-taffeta tie by Isaac Mizrahi, $60 at Bergdorf Goodman Men; loafers, $195 at Barneys. On her: Lycra swimsuit by Gottex, $92 at Bergdorf's and Saks; shoes by Manolo Blahnik. Team T-shirts by Barry Kieselstein-Cord, $24 at Bergdorf Goodman Men.

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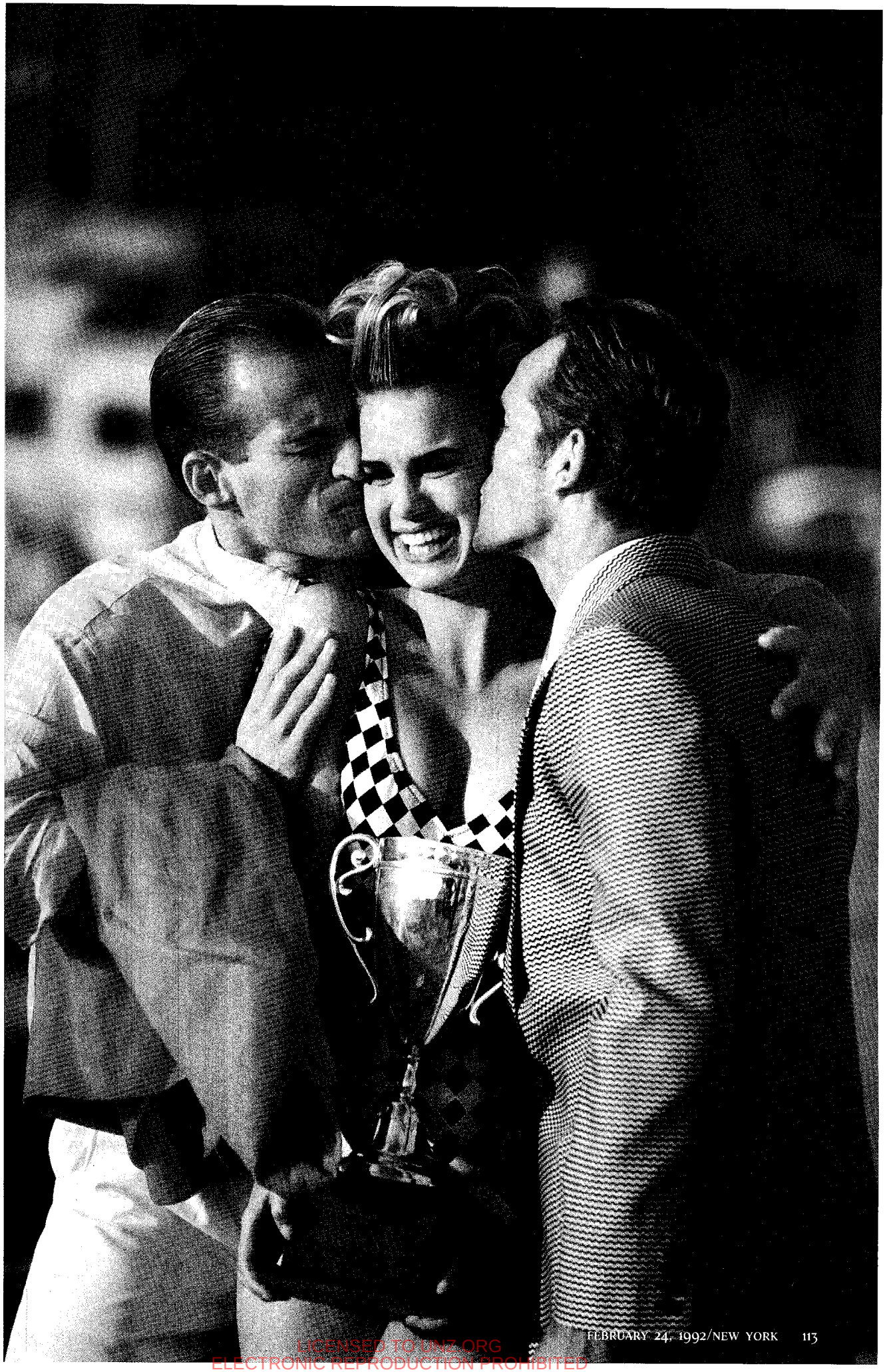

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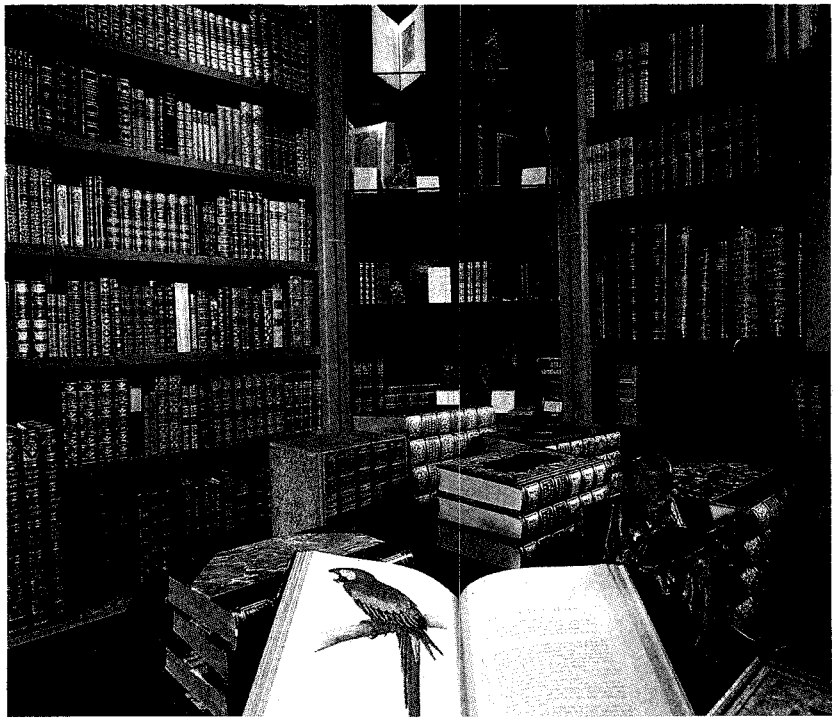
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

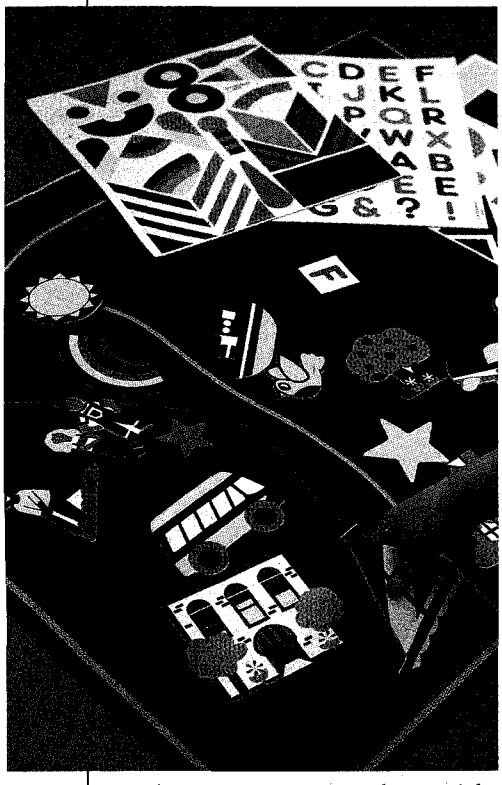


Rare Essentials

"What's remarkable is that the finest books are still acquirable; indeed, you can still build a great library for the cost of a fine painting," says Natalie Bauman of Bauman Rare Books. And she should know. Since 1973, she and her husband, David, have offered bibliophiles an in-depth selection of antiquarian books, first in their Philadelphia store and now from a branch in the lobby of the Waldorf-Astoria. Although their new shop is vest-pocket-size, lush polished woods give the illusion of a wonderful old library. Here, an edition of Chaucer from 1561 and a first printing of Thomas Paine's *Common Sense* share shelf space with a handsome copy of *The Compleat Angler,* a first edition of A. A. Milne's *Now We Are Six,* and beautifully bound eighteenth- and nineteenth-century sporting books. Bauman's is a treat for the serious collector and a delicious tease for those intrigued by the notion of owning a very special book. (From $250 for a first-edition Hemingway to $75,000 for a second-folio edition of Shakespeare's plays.)
BAUMAN RARE BOOKS/*The Waldorf-Astoria Hotel/759-8300*

Board of Appeals

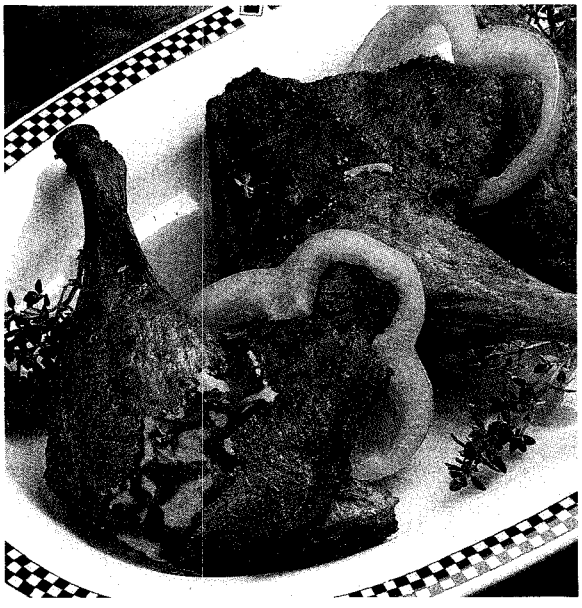
It may look like the felt boards of our childhood, but the Kidderoo Rainbow Board is at least double the size of the ones we remember, with ten times as many playing pieces. Give this nifty



version to a youngster and you might not see him for hours ($38.75).
A BEAR'S PLACE/*789 Lexington Avenue, near 61st Street/826-6465*
PENNY WHISTLE TOYS/*1283 Madison Avenue, near 91st Street, 369-3868; 448 Columbus Avenue, near 81st Street, 873-9090; and 132 Spring Street, 925-2088*

Ducky Strike

Plump roast duckling in a lemon-lavender-honey, rosemary, and thyme marinade is a lovely dinner dish—but why do the whole duck when Good & Plenty prepares these legs ($2.75 each) daily, all crisp and glossy brown? For a complete meal, add a scallion-Cheddar-corn muffin ($1.50), and make your own salad of radicchio, arugula, and mesclun.
—Barbara Costikyan
GOOD & PLENTY TO GO/*410 West 43rd Street/268-4385*



Photographs: left, Lauren Sorokin; top, Andrew Garn; bottom, Peter Pioppo.

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Best Bids/Andrew Decker

AMERICAN BUYS

". . .Sotheby's has big pictures at reasonable prices in its American sale; Christie's doesn't list any estimates above $60,000. . ."

MARCH MADNESS BEGINS EARLY AT THE LEXington Avenue Armory at 26th Street. On February 27 and 28, Guernsey's is holding an auction of art by people who spent time in the Hamptons. The sale includes the now-famous three-hole privy seat that Willem de Kooning decorated for a croquet party. The bench-length seat (lot 58) is estimated at $50,000 to $60,000.

Is it art? Arlan Ettinger, president of Guernsey's (best known for car auctions), calls it "a humorous curiosity." He adds some earnest reasoning: "If Pollock was walking around with a pail of paint and it spilled, it would be an accident. It may *look* the same as one of his drip paintings, but it's different."

Zorach's The Sisters *at Christie's.*

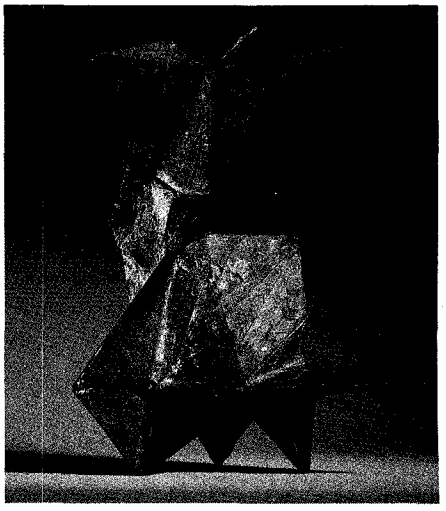
Guernsey's can seem an impromptu sort of operation. Early in February, the firm was restoring a Louise Nevelson wood sculpture (*Spire,* lot 2, $20,000 to $25,000) with glue and large C clamps before putting it on the block. The sales themselves also seem improvised. Eric Silver, a private dealer who has attended Guernsey's auctions in the past, says Ettinger is great at putting together, getting publicity for, and running chaotic theme auctions at which much doesn't sell and some objects bring less than a tenth of their presale estimates. "He takes fliers," Silver says, "and sometimes they work out. If you look at Guernsey sales as theater, they're great. They're circus, and you can find bargains."

For the Hamptons auction, estimates are high. But bear in mind that in Ettinger's past auctions, the auctioneer has started the bidding high and then lowered the starting point until someone bids.

Despite all that, the sale has some good works. An untitled Lee Krasner, from her "Little Images" series (lot 71, $40,000 to $60,000), is a tight, irregular grid with a lot of power. James Rosenquist's *Contest* is a good 1964 billboard painting (lot 21, $250,000 to $300,000).

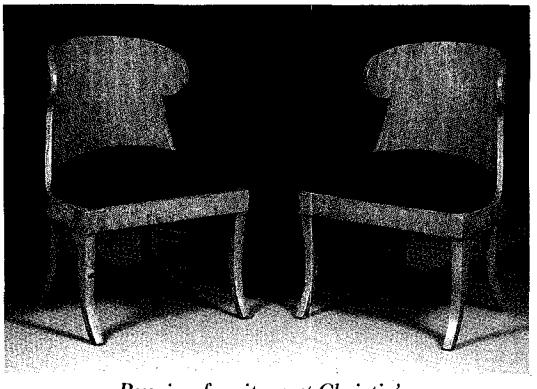
By comparison, the upcoming sales at Sotheby's and Christie's seem rather boring. In their contemporary-painting sales, the houses continue to handle works by young up-and-coming artists. Auction sales of recent works became common in the eighties, when the lag between critical recognition and market acceptance for young artists shrank to almost nothing. There's a danger that poor showings at public auctions can damage an artist's reputation. According to dealer Roland Augustine, of Luhring Augustine Gallery, "A certain amount of visibility is perfectly fine, but the 'commodification' issue is raised. In the past few years, the investment aspect became too pronounced."

One of Augustine's better artists, Christopher Wool, has done well in the resale market. In his late-eighties paintings, Wool applied alkyd and flashe to aluminum with a roller or stamp to repeat a series of images that ran from spare and ethereal to dense and mesmerizing. Last November, one of Wool's works brought $55,000 at Sotheby's, which has caused more to appear on the market. On February 27, Christie's has two paintings by Wool, including *Untitled (S. 23)* (lot 94, $12,000 to $15,000). Sotheby's *Untitled Study #13* (lot 220, $15,000 to $20,000) is a dense floral work. Both sold for less than $5,000 the year they were created.



A Lynn Chadwick sculpture at Sotheby's.

The Christie's Impressionist- and modern-paintings auction on February 25 is full of unimportant or transitional paintings. Still, some of the works are interesting. In *La baignade* (lot 15, $25,000 to $30,000), Maximiliin Luce sets bathers against an industrial background, playing on the theme of Europe's shift from an agrarian to an industrial society. George Grosz's post-1933 pieces lack the visceral punch that led to his being banned in Germany, but his fifties collage called *Bride* (lot 47, $4,000 to $6,000) is an exception, thick with nostalgia and suggestions of decay.



Russian furniture at Christie's.

The Sotheby's Impressionist and modern sale, also on February 25, contains Fortunato Depero's *Nitrito in Velocita*

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(lot 46, $25,000 to $35,000). Depero was a second-generation Italian Futurist, and his work is more design- than Cubist-based in its influences, like his older predecessors. Lynn Chadwick's bronze *Maquette for Fountain* (lot 73, $15,000 to $20,000) is a minor but characteristic work, and it's certainly reasonable.

In the American-paintings auction of March 11, Sotheby's has big pictures at reasonable prices. Among them is Raymond Dabb Yelland's *Yosemite* (lot 34, $15,000 to $25,000), a huge canvas that's filthy now but should clean up nicely. More delicate is Mary Blood Mellen's lovely Luminist *Shipwreck on the Beach* (lot 1, $5,000 to $10,000).

Christie's auction of American paintings on March 12 doesn't have any estimates higher than $60,000. Marguerite Thompson Zorach's *The Sisters* (lot 236, $25,000 to $35,000) has a steep estimate, but the painting, with two women and a series of flattened high rises behind them, is a good modernist work.

The mid-season, mid-level European-furniture auction at Christie's on March 6 has a great suite of Russian neoclassic Karelian furniture, circa 1820 (lot 65, $40,000 to $60,000). The design is simple and elegant. A Louis XVI day bed (lot 91, $4,000 to $6,000) has its original rails and balloon-shaped finials. A handsome, stylish neoclassic mirror (lot 73, $15,000 to $20,000) is topped by an armorial trophy and a lyre.

Babe Ruth's bat at Sotheby's.

On February 29, Sotheby's is having its second auction of baseball cards and sports memorabilia. The firm reaches a new level of compulsive hero worship: a piece of Joe DiMaggio's wedding cake from his 1939 marriage to Dorothy Arnold (lot 560, $500 to $600). There's also a Babe Ruth–signed bat (lot 491, $10,000 to $15,000), even Yogi Berra's 1964 Yankees uniform (lot 455, $12,000 to $15,000).

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Movies/David Denby

SATURDAY NIGHT DUMB

"... In *Wayne's World,* everything gets repeated about 30 times, and what can you do with skit characters in a feature film? . ."

PARTY OFF, DUDE: *Mike Myers and Dana Carvey re-create their TV roles.*

DESPITE SERIOUS DISCOURAGEMENT, WAYNE (Mike Myers), the hero of **Wayne's World,** is on happy terms with everyone he meets. Wayne's eyebrows go up at steep angles, as if the Devil himself has taken up residence, but Wayne is no Devil, he's just a dumb American teenager with long hair sticking out behind his cap and a gut-first swaggering walk. His sidekick, Garth (Dana Carvey), is a somewhat less confident personality. Garth has a tucked-in lower lip that trembles perilously when he speaks and blond hair that falls on either side of his head like beds of hay. Paranoid and disconnected, Garth might be called a primal nerd. Together these two fellows host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois. "Wayne's World!" Wayne shouts happily as Garth slaps drumsticks on his knees.

Myers created the character of Wayne while still a Toronto high-school student, and then, after polishing it on various TV programs, he teamed up with Carvey on *Saturday Night Live,* where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Myers specializes in unfounded good cheer; he gives Wayne a thick verbal texture of schmuckiness—a mix of hapless teen cliché ("What a totally amazing excellent discovery!"), techie obsessiveness, and let's-party sexual banter. (Wayne calls every girl "babe," but he's too ineffective to be a pig.) What the character of Wayne suggests is that it doesn't take pot to grow potheads; the empty-brained goofiness is the national silly style. Carvey offers the flip side of Wayne's innocent egomania, a sense of life as infinitely dangerous. The desperate metalhead jargon is his way of fending off terrors.

Wayne and Garth have the weakness of skit characters, too. Everything gets repeated about 30 times, and no one changes or develops. What can you do with skit characters in a feature film? Myers and Bonnie and Terry Turner, who wrote the screenplay, decided to just stretch things out. The plot they've concocted is halfhearted. "Wayne's World" gets taken up by a slimy producer (Rob Lowe, to the manner born), who sells the show to a vain sponsor, a middle-aged video-arcade owner eager to appear on the show. Wayne falls in love with a strenuously untalented heavy-metal singer (Tia Carrere). Will the slimy producer take the singer away? Will the boys allow their awful show to be adulterated?

Director Penelope Spheeris keeps the material loose and silly (which, given the script, is her only choice), and some of *Wayne's World* is funny in a nagging sort of way. There's a peculiar sequence in which the boys visit Alice Cooper backstage and Alice, eyes dripping inky rivulets, begins a learned discourse on the origins of the word *Milwaukee.* I enjoyed that. But most of the movie is smart-ass stuff, material that is supposed to be funny because it's very knowing about being dumb, and the spoofing irony got to me after a while. Television is full of this kind of smart-stupid knowingness (David Letterman just celebrated ten years of it). On television, the mood makes a certain sense, since no matter how hard you try, you're only doing, well, *television.* But in movies, smart-ass humor looks flimsy and opportunistic. Since we're not at the movies to kill time, why reassure us that nothing means anything, that it's all a joke? To genuinely fill out a skit, you couldn't merely let Wayne and Garth do the same stuff over and over; you would have to make them exist in some sort of real world, and so you would have to explain why they're so stupid, and by then I suppose you would no longer have Wayne and Garth at all but something rather interesting and sad.

College students, who would like to hold on to their beer-keg days, enjoy this kind of thing: From the point of view of exam week, acting stupid may look like a form of liberation. But by my age, dumb is dumb, and there's not all that much difference between making fun of it and embracing it. Something is badly amiss, I think, in a country whose principal TV heroes are delinquents and idiots. It's as if intelligence were some sort of threat to the national humor.

IN HIS FIRST FILM AS DIRECTOR, DENNIS POTTER, the writing genius of British television (*Pennies From Heaven, The Singing Detective*), does the Humpty-Dumpty. **Secret Friends** is an obtuse and repellent disaster, a folly of editing, in which the cinema's ability to manipulate time—past, present, and sideways—is so grossly overexploited that the audience gets thrown out of any coherent relation to the film's characters and story. Alan Bates plays a bilious old walrus, a painter of English wildflowers who appears to be undergo-

Photograph by Suzanne Tenner/Paramount.

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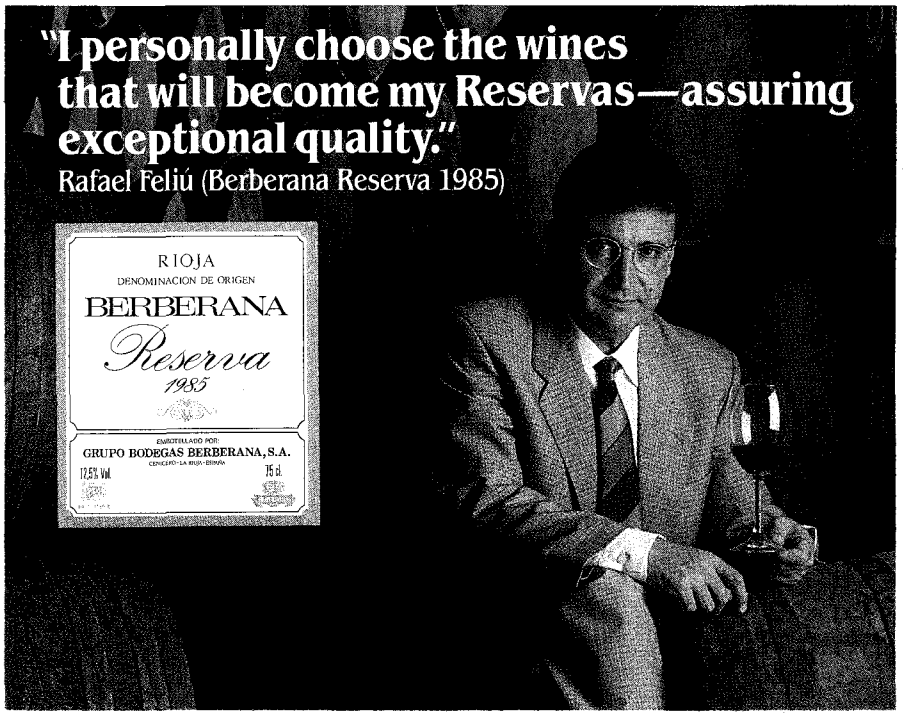
ing a mental breakdown: Schizophrenia and amnesia are suggested, along with a peculiar new variety of erotophobia that consists in bantering with prostitutes in the lobby of expensive hotels without giving the ladies any actual work. In his screenplays, Potter has excelled at dramatizing the frustrations of angry and hampered men who are bursting out of their skins. This time, however, the hero doesn't burst out; he stays embedded in his own miserably antagonistic consciousness, and we are forced to stay with him.

As the painter's wife, the wonderful-looking Gina Bellman suggests fascinating erotic possibilities that a director with some interest in character might make something of. Bates, waxy and dyspeptic, performs a hundred variations of snit. The cinematography is elegant, and there are a few moments of English rudeness that may remind you of mid-period Pinter. But mostly the movie remains in a state of suspension. After all the jumping around in time, Potter reverts to the clammiest of old-Hollywood explanations: *It was all a dream.* The experience of the movie, however, is less like a dream than like 90 minutes of coitus interruptus.

ON THE GROUNDS THAT IT IS NEVER TOO late to attain virtue, I have finally taken in Bruce Beresford's **Black Robe**, which turns out, as advertised, to be a gloomily impressive and uncompromising work—indeed, as intelligent and cruel an examination of the themes of civilization and savagery as I have ever seen. In Quebec, in the winter of 1634, a "black robe"—a French Jesuit missionary (Lothaire Bluteau)—travels across frozen lakes and hills to a distant outpost among Huron Indians. He is accompanied by a single Frenchman and a small group of Algonquin, who, clinging to their own gods, distrust the priest yet refuse to abandon him to the wilderness. Then the party is waylaid by true savages—the Iroquois, who are not acquainted with Jesus' mercy.

Taken from Brian Moore's novel (Moore did the adaptation), *Black Robe* is, of course, a fable illustrating the deep ambiguity of missionary work. Noble fools, the Jesuits bring the Christian way and at the same time disrupt and possibly enfeeble the organic life of the Indians, whose loyalty, piety, and courage do not require instruction. Yet strong bonds grow between these adversaries: In its harsh way, the picture is moving. What's especially remarkable is Beresford's physical realization of winter existence in the wilds and in bare Indian villages, an existence whose ferocity demands a greater degree of mutual dependence than any of us can now imagine. Beautiful without being pretty, *Black Robe* is filled with the desolating sadness of the wilderness and the silence of the gods who rule over it with so little pity. ■



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Books/Rhoda Koenig

WASP NESTS

". . .Memoirs by Joseph Alsop and Edward T. Hall make it plain that the pattern of one's life is set early and hard. . ."

"I've Seen the Best of It," *by Joseph W. Alsop with Adam Platt. W. W. Norton; 495 pages; $29.95.*
An Anthropology of Everyday Life, *by Edward T. Hall. Doubleday; 269 pages; $24.50 (available next week).*

TWO SONS OF NEW ENGLAND GENTRY, JOseph Alsop and Edward Hall, went into the business of observing, and making deductions from, human behavior. But while Alsop continued his early associations with the great and glamorous, Hall took a less-traveled path, to study odd customs in the hierarchical societies of the Pacific islands, the Southwest Indian country, the State Department—a journey that produced his great work on nonverbal communication, *The Silent Language.* Both men, though, are highly choosy about what they themselves communicate to the reader, and both autobiographies make plain that the pattern of one's life is set early and hard.

A member of "the WASP Ascendancy," Alsop was the son of a Connecticut squire, his family not rich but well connected. (The really rich were people like the parents of a friend he once stayed with in the 1930s. "At lunch that day with Secretary of the Treasury Ogden L. Mills, someone had raised the question of how much one could live on comfortably. Someone else had timidly suggested $50,000 a year, whereupon Mills replied with open scorn, 'On $50,000 a year you can't even keep clean.' ") Alsop's mother was a cousin of Eleanor Roosevelt's, his grandmother a friend of the wife of Ogden Reid, owner of the *Herald Tribune.* This latter relationship came in handy when Alsop was about to graduate from college with no clear idea about his future. "A special family council was convened . . . without my knowledge" at which, "with both law and business ruled out, the meeting was at a loss for a moment, until my grandmother remarked that my letters sent to her from Harvard had demonstrated a talent for writing and that she was sure she could persuade 'dear Helen Reid' to give me a job."

Alsop's fate casts a rather golden glow on some of his nostalgia for the vanished Wasp world ("The greatest advantage, to my mind, was that the young had their careers laid out for them in advance so there was no foolish waffling and wavering about what to do"). But the life he evokes, of large houses full of mismatched antiques, dances in garden pavilions, and dressing for dinners of shad roe, plovers, and terrapin stew, is certainly a seductive one. (Food bulks large in the Alsop memoirs, as he himself did in real life. He remembers not only the "simple" Washington dinners of five courses, heavy on the foie gras, but "the sheer horror of a luncheon at the RAF mess in Aden . . . consisting of a large helping of overcooked goat covered in mucilage-brown sauce" and the dullness of Vientiane in 1959, "a dusty, provincial place with little to recommend it save for one or two startlingly good French restaurants.")

PREP WORK: *Journalist Joseph Alsop in 1956.*

Serving in the Navy during World War II, Alsop was at first one of those officers who seem to be part of a clever enemy infiltration plot. An admiral's aide was rather worried to find he did not know the difference between a battleship and a destroyer, and the Marine assigned to teach him shooting in a Nissen hut wasn't too happy either ("At the end of twenty minutes' firing, . . . the sergeant was showing signs of serious nervous strain, as any sensible man would who is continuously exposed to ricocheting Colt .45 bullets"). He was more enterprising as a Japanese prisoner of war sent to prepare a captured villa for occupation. "When our party arrived at the house, the [owner's] head lay in one corner of the library and his body in the other. . . . I went as rapidly as I could through the dead man's large library and took as many books as I thought would fit into the bag I had brought . . . expressly for the purpose. I still have the eighteenth-century edition of the *Analects of Confucius* that I acquired on that occasion."

The main impression Alsop's book gives is of the ignorance, frivolity, and petty vanity of those in charge. Describing a strategy meeting in Burma, days before Pearl Harbor, about the danger of a Japanese invasion, Alsop recalls a Maugham-like scene with a British brigadier insisting the mountains were impassable, to which another, ineffectual-looking imperial official objected that he had passed through them several times. "No one seemed to have an answer to this, and so . . . we ignored it entirely and moved on to other matters." In Iran in 1951, with nationalization of foreign oil companies proposed and the shah's future uncertain, Alsop found the U.S. embassy preoccupied with another problem: The ambassador's wife had arranged for the import of a large Indian elephant, which, "she argued, might offer comfort and diversion to the very poor of Teheran." And when the isolationist Senator Borah defeated a plan to let Germany know that, if it declared war, the U.S. would support England, Alsop asked him where he got his information that war was unlikely and, if it occurred, the British would not fight. He pulled out a newsletter edited by British Communist Claud Cockburn. Perhaps harshly, Alsop concludes that because of Alexander Cock-

Photograph by the Bettmann Archive.

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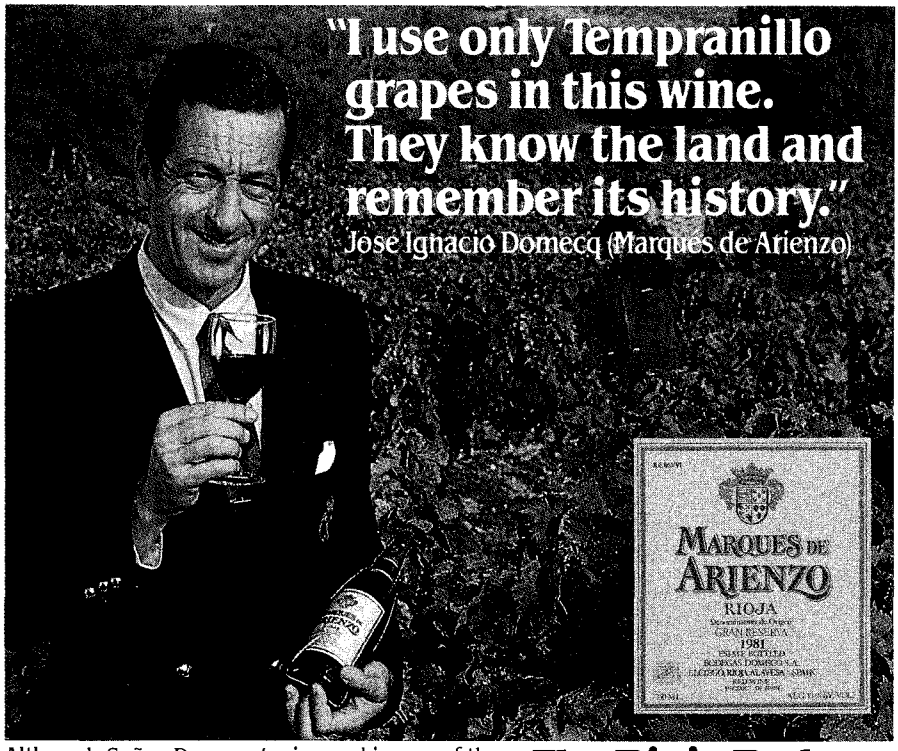
burn's father, "whatever chance the United States had of reminding Hitler that he might be running a bit of a risk was thrown down the drain of history."

One of Edward T. Hall's earliest memories was of being attacked by a German shepherd that, after inflicting ferocious wounds, was fortunately called off by its owner. His parents had stood by and done nothing. "Mother told me that I should not look at strange dogs when they are eating because they might think I was going to take their food." From this experience, the future anthropologist learned that "you must know the proper language in order to survive," but of course that paled next to what he had learned about Mother and Father. When the middle-aged Hall enters analysis, he learns what has been clear to the reader for some time—that his discipline has been a way of trying to make sense of apparently irrational and destructive behavior. (Hall's parents were not only unsatisfactory in a crisis: His mother departed with a sculptor when he was eleven and did not see him for four years, and he was sent to live with a heavy-drinking couple interested only in the money they could cozen out of his father.)

In Hall's work as a New Deal conservation official, he "learned that to the Navajo (unlike my own people) one of the least relevant facts about a human being is that he or she is different. For the first time since early childhood I knew what it meant to be completely free to be myself, a rare luxury in white society where there is always someone who feels anxious in the unadorned presence of another." He also started making the kind of cross-cultural observations for which he later became noted, realizing, for instance, that the firm handshake and direct eye contact that to white Americans signify frankness and respect meant, to the Southwestern Indians, intrusiveness and anger. Yet when Hall would try to convey his findings verbally, he would be met by resistance and hostility: The theme of his book is that people, especially bureaucrats, would rather display impotent rage or assert their status than understand alien thinking. The prevalence of alcoholism and unemployment in Micronesia, where U.S. government officials rejected Hall's research about local history and social organization, is one more sad example.

Though Hall offers specifics on foreign cultures—explaining, for instance, why the Lebanese cabdriver feels he has the right to charge whatever he likes—he can be maddeningly secretive about his own life. He comes across as frequently over-earnest and naïve, yet these faults led him to his conviction that "to me, the latent, tacit culture was clearly the real one, whereas the manifest culture, like the persona of the Greek actor, was simply a mask, a carved and painted thing." ■



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MIXED DOUBLES

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DYNAMIC DUO: *McFerrin and Ma.*

EASY QUESTION: WHAT'S THE HOT GIMMICK right now in classical-pop crossover? *Together, Heart to Heart, Made for Each Other*—the record-album titles give away the answer: titillating pairings of musicians with high-name recognition who are not, on the face of it, made for each other at all. The most unlikely of these odd couples—and, as it happens, the most compatible by far—has to be **Yo-Yo Ma** and **Bobby McFerrin.** Which raises a harder question: What can a classical cellist and a jazz singer/composer possibly do when they become friends and decide to perform as a duo?

For starters, since no ready-made repertory exists for such an unprecedented combination, they have to make it up as they go along, relying mainly on talent, imagination, mutual admiration, and sheer chemistry. All these good things turn up on their album, *Hush* (Sony SK 48177), a collaboration between kindred spirits who first met at Tanglewood in 1988 during Leonard Bernstein's seventieth-birthday festivities. That chance encounter led to an experimental joint appearance at a role-reversal concert in San Francisco, where McFerrin conducted Beethoven's Seventh Symphony and Ma improvised for the first time in public. The recording followed: five McFerrin originals interspersed with arrangements of such hoary pop-concert oldies as the Bach-Gounod *Ave Maria,* Rimsky-Korsakov's *The Flight of the Bumblebee,* and a handful of Baroque chestnuts by Bach, Vivaldi, and Barrière.

Yes, I know that list reads like pure cornball, but when processed by these two musical sensibilities even the most hackneyed material comes out sounding brand-new. The disc is a charmer, whether heard in the background as amiable entertainment or listened to closely for its understated wit, skillful execution, and childlike playfulness. Perhaps McFerrin got a few hints from his father, also named Robert, who made history in the 1950s as the first black man to sing leading roles at the Metropolitan. The son has taken a different route, cultivating his own kind of vocal beauty and discipline as he lightly purls in perfectly tuned thirds with Ma's cello during a Vivaldi Andante, weaves haunting falsetto tones around the instrument in Rachmaninoff's *Vocalise,* unleashes a battery of virtuoso effects to re-create Rimsky's famous bumblebee, or invents some hilarious pseudo-operatic German in a Bach musette. Ma elegantly accompanies, politely raises his voice, or simply relaxes and fraternizes as the situation demands. A delightful bagatelle from two deeply musical talents.

In *Together* (EMI/Angel CDC 54266), **Placido Domingo** and **Itzhak Perlman** form a more conventional partnership for a program of sentimental songs and ballads in six languages, from Toselli's Serenade to Rachmaninoff's "Cease Thy Singing, Maiden Fair." These high-calorie tenor-and-violin confections have a distinguished precedent. At least five of them were once favored by John McCormack and Fritz Kreisler, whose own recordings together were best-sellers 75 years ago. Contrasting McCormack and Domingo in this repertory is pointless—it's rather like comparing honey with chocolate—while Kreisler's patrician lyricism has little in common with Perlman's broad phrasing and throbbing vibrato. Take your pick. Aided by Jonathan Tunick's slick arrangements, the two superstars have prepared a warm bath and scented the waters appropriately, but true connoisseurs of this repertory will probably continue to prefer the more refined and musically characterful McCormack-Kreisler approach.

Perlman also shares billing with **Kathleen Battle** on her new project, *The Bach Album,* a disc of thirteen arias for soprano and violin obbligato with the Orchestra of St. Luke's conducted by John Nelson (Deutsche Grammophon 429 737). A disappointing record. There appears to be no communication between the two soloists, and the ice-cold performances unfold in an emotional vacuum. Has Battle's voice always sounded so monotonous and drained of expressive vitality? To remind myself of a singer who had once seemed so vibrant and responsive, I replayed what may have been her first recording: a Schumann song in a Lincoln Center Chamber Music Society collection made in 1978 for the Book of the Month Club. Fresh, urgent, and touched with tears, this eloquent "Tief im Herzen trag ich Pein" could move a stone. Whatever happened to that wonderful singer?

Kiri Te Kanawa, on the other hand, has been amazingly consistent over the years, a singer who decided long ago that bland is beautiful and has seldom wavered—compare the first discs she made as a teenager nearly 30 years ago in New Zealand with her latest pop record, *Heart to Heart* (EMI/Angel CDC 54299). Since Te Kanawa apparently prefers mewing to singing, I suppose such easy-listening pap suits her better than the more strenuous and spicier operatic repertory. Even at that, the soprano's simpering renditions are dangerously enervated, even for these nondescript tunes. Her faceless partner here is Malcolm McNeill, a fellow crooner from New Zealand and obviously a soulmate. Strictly for uncritical fans.

IN AN IDEAL WORLD, THE **American Composers Orchestra** would have a season

Photograph by Carol Friedman.

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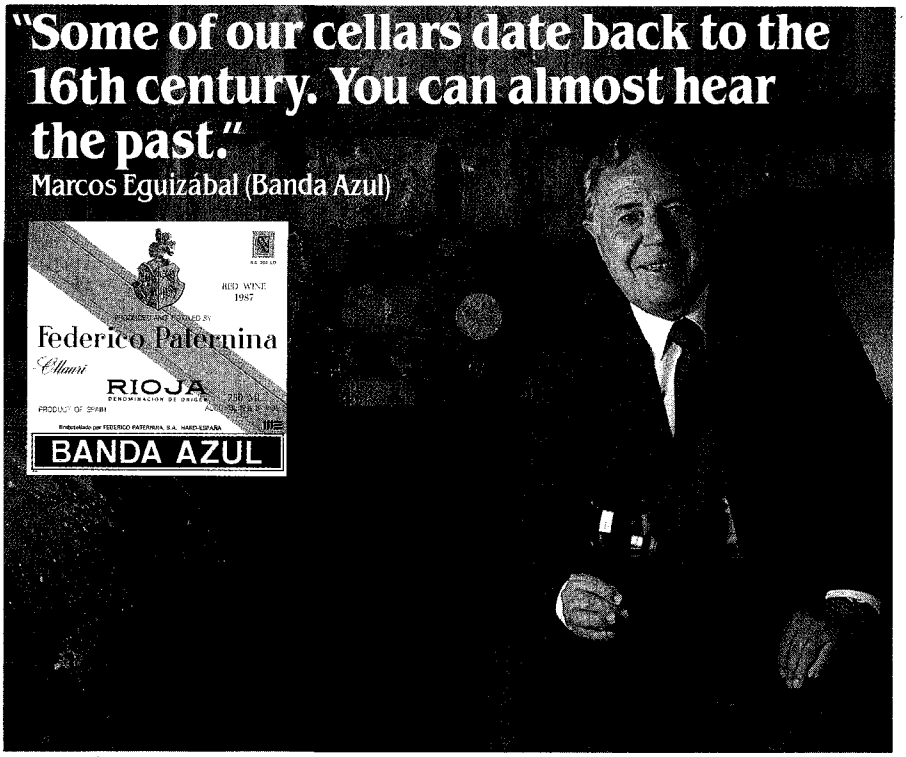
comparable to the New York Philharmonic's, playing a new program each week. There's plenty of music to investigate, at least a century's worth of valuable native repertory from the past that we never hear and more new music than the orchestra could possibly schedule. That said, the ACO is still a remarkable success story, even in troubled times for the arts. Ticket sales for the four annual concerts in Carnegie Hall have tripled since 1985, a fifth concert will be added next season, a three-year contract has just been signed with Argo Records, and the group has named its first permanent music director: Dennis Russell Davies, actively involved with the ACO since its formation in 1977.

The recording contract is especially good news since the American Composers Orchestra is woefully underrepresented in the compact-disc catalogue, with only a handful of items on the CRI, MusicMasters, and New World labels. It's ironic that Argo, a subsidiary of British Decca, should take the initiative to encourage, advise, and record an important American orchestra playing American music. But then, the United States ceased to be a major center for classical recording some time ago.

The music is welcome, though, however it comes to us. The ACO's first Argo disc, Davies conducting, is already at hand, and it contains recent scores by William Bolcom, all three of them thoroughly engaging: the Violin Concerto in D, Fantasia Concertante, and the Fifth Symphony (433 077). The titles suggest a neoclassical flavor, and so there is. But that is just one element in these typically Bolcomesque interweavings of multiple musical styles, serious and popular, a juxtaposition that gives this composer's music its special tension and vitality. The concerto, for example, ingeniously combines the American pastoral idiom inherited from Copland with the jazz-fiddle tradition of Joe Venuti. Sergiu Luca, for whom the piece was written, responds eagerly to both, and with dazzling virtuosity.

The fifteen-minute Fantasia Concertante was a Salzburg Festival commission and designed to evoke a Mozartian spirit, which Bolcom slyly spices with touches of serial-derived dissonance. Each of the symphony's four movements makes a vivid impression—particularly the central two, which contrast views of Wagnerian love-death: humorous (*Abide With Me* counterpointed with the *Lohengrin* wedding march and snippets from *Tristan* played in big-band foxtrot tempo) and tragic (an elegy for the pianist Paul Jacobs, who died of AIDS). All three works on this disc are among the most life-enhancing new American scores I know. The ACO understands that impulse and captures it with exhilaration in its brilliantly played performances. ■



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Television/John Leonard

911 IS NO JOKE

". . . Bureaucrats save lives in *Crash Landing;* I am starting to root for Valerie Bertinelli—a sure sign I'm watching too much TV . . ."

PLEASE DON'T ATTACH TOO MUCH WEIGHT to the fact that I lead with **Crash Landing: The Rescue of Flight 232** (Monday, February 24; 9 to 11 P.M.; ABC). In a sweeps week during which we've every right to expect something ambitious from the networks, they seem to feel that everybody, anyway, will be watching the Olympics, so why bother? But I have to lead with something, and it might as well be Charlton Heston, who isn't even the real hero of *Crash Landing,* although he's as calm as Walter Cronkite as he pilots his way to a jumbo-jet belly flop in the cornfields of Iowa.

The real hero of *Crash Landing* is the principle of cooperation among bureaucrats. On July 19, 1989, when Flight 232 lost an engine and all of its hydraulic systems between Denver and Chicago, it could not have come down in a better place than Gateway Airport in Sioux City, Iowa. The DC-10 disintegrated into three different fireballs, flinging passengers all over the runway and into the cornfields, some of them still strapped in their seats. Of the 296 men, women, and children on board, an amazing 186 survived because emergency services on the ground got them to hospitals within 45 minutes.

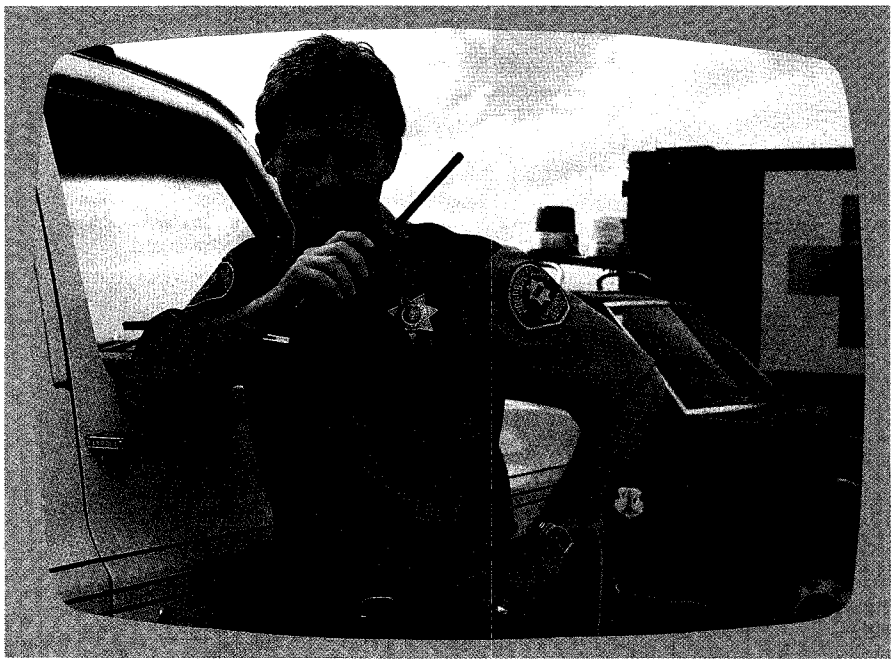
Such a feat was possible only because "disaster-preparedness teams" from the Iowa–Nebraska–South Dakota tri-state area had been browbeaten and fire-drilled into readiness by yuppie empire builder Gary Brown (Richard Thomas), Woodbury County director of Disaster and Emergency Services, who cut various political deals with the local police, the highway patrol, civil defense, the Red Cross, the ambulance corps, and the Air National Guard, where crusty Fire Chief Jim Hathaway (James Coburn) was willing to go along if they gave him a red suit. The media laughed at Gary Brown when he burned a bus, but for two years he was dress-rehearsing.

Unlike the usual run of disaster movies, *Crash Landing* doesn't waste time on the troubled personal lives of the air-traffic controller or the summer-intern newspaper reporter. It's too busy saving lives before the next oxygen cylinder explodes. What we see instead is process and performance—from a blood bank to triage to the honor guard standing watch over the dead—in which, for once, the bureaucrats are not the villains. Ably choreographed by Emmy Award–winning director Lamont Johnson, it's both gripping and something to remember the next time you look on, helpless, at the late-night TV news while New York cops and firemen argue about turf and their job descriptions when somebody's life is at stake.

FOR THE SECOND TIME THIS SEASON, VALERie Bertinelli has been successfully typecast as a feisty ethnic. Back in the November sweeps, in the CBS mini-series *In a Child's Name,* she was New Jersey Italian, fighting off the killer dentist Michael Ontkean. She is New York Irish in **What She Doesn't Know** (Sunday, February 23; 9 to 11 P.M.; NBC), the daughter of a cop (George Dzundza), and she upwardly mobilizes herself to Harvard Law School with the help of a trust fund from a dead aunt she never met. To her father's displeasure, Valerie signs on with the district attorney's office instead of an old-shoe and easy-money law firm.

Before you can say "Mafia," Valerie finds herself in the middle of an investigation into police corruption. Not only must she wonder about where her trust fund came from, and lie to her boss in the racketeers squad, and lose a boyfriend to her after-hours deconstruction of old arrest sheets and court records, and dodge a car bomb on the day her star witness is scheduled to testify, but in Valerie's very own downscale apartment in a less-than-desirable neighborhood, a hood from central casting with a knife the size of a scimitar threatens the life of her very own kitty cat.

I am starting to root for Valerie—a sure sign that I'm watching too much television. Dzundza, as her disgusted and compromised father, also is persuasive. Dzundza is also, *always,* a cop, at least on television. He may have retired from the *Law & Order* series this season because he didn't like the bi-coastal weekly commute, but Burbank will think of him whenever it thinks of mean streets and the men who patrol them, when they aren't at the bowling alley finding wads of cash in their rented shoes. Kevin Dobson directs with some *Kojak/Equalizer* city grit. Alas, everything else is exactly as predictable as a State of the Union address.



MASTER OF DISASTER: *Richard Thomas comes to the rescue of a downed DC-10.*

ON CABLE, THE BEST OF A MIXED BATCH IS **Blind Man's Bluff** (Wednesday, February 19 and other dates; 9 to 11 P.M.; USA), with Robert Urich as a history professor

Photograph by Steve Fenn/ABC.

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understandably angry about being suddenly sightless; Lisa Eilbacher as the ex-student and ex-lover who won't let him alone; Ron Perlman as his best buddy, a Trump-like wheeler-dealer who wants to marry Lisa; and Patricia Clarkson as the very blonde psychiatrist who therapizes both Robert and Lisa. Somebody is killing almost everybody Urich knows, and blaming the murders on the blind man.

Whereas in **Fatal Charm** (Saturday, February 22, and other dates; 9 to 10:30 P.M.; Showtime), everybody knows that Christopher (*Blue Lagoon*) Atkins is a psychopathic rapist/killer except sixteen-year-old Amanda Peterson, his pen pal until he escapes from prison. There hasn't been so much blond hair in one place since Horton Foote and A. B. Gurney, all in the slick service of soft porn from Fritz Kiersch, the director of *Children of Corn*—bare breasts in the ladies' locker room, young Amanda's erotic dreams of doggy sex, etc.

Although many a bodice is about to be ripped, there are no bared breasts in **Duel of Hearts** (Monday, February 24, and many other dates; 8 to 10 P.M.; TNT), not in a Barbara Cartland confection. This is the sort of movie, set in England in 1821, in which, when Benedict Taylor tells Alison Doody that he can never marry her, she actually asks him, "Is it because of the difference in our stations?" Well, no, and not only because there seems to be some insanity in his lordly family but also because she's only pretending not to be as wellborn as he thinks he is in order to clear him of a murder charge trumped up by Michael York and Geraldine Chaplin, who must have needed some of Lew Grade and Ted Turner's money as much as Billie Whitelaw. Besides castles, horses, and dogs, there are also gypsies.

In brief: WHAT HAPPENED TO THE ECOLOGY of Kuwait in the Gulf War, and what international cleanup and rescue teams are doing about it, is seen from land, air, and underwater in **Tides of War** (*National Geographic Explorer;* Sunday, February 23; 9 to 10 P.M.; TBS), through the cameras of award-winning filmmaker Michael McKinnon. You don't have to agree that the burning of the oil wells constituted "an act of vandalism on a scale the world had never seen" to be appalled by this footage. Once more, the tar baby cormorant. . . . **The Jaleel White Special** (Saturday, February 22; 8 to 9 P.M.; ABC) pretends that the teen star, who plays Urkel on *Family Matters,* is writing and directing a movie about himself. Actually, Buz Kohan wrote the special, and Jeff Margolis and Kevin Carlisle directed, and so they are mostly to blame for squandering the talents of featured guests like Shari Belafonte, Vanessa Williams, Flip Wilson, and—especially, grotesquely—Little Richard. ■

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The Insatiable Critic/Gael Greene

LITTLE CHOP AROUND THE CORNER

". . .With David Burke at the range, the Park Avenue Cafe is selling out nightly to the gentry of our most affluent Zip Code. . ."

AN ARCHITECT I KNOW SAYS HE JUDGES THE success of a project by its new ideas per square foot. On that scale, **Park Avenue Cafe** could win the solid-gold whisk with mizumi-leaf clusters. Let less resilient entrepreneurs lament the sluggish economy. Veteran Alan Stillman leaps into the flames on a bungee of optimism. With wunderkind David Burke at the range, Stillman's Park Avenue Cafe is already selling out nightly to the gentry of our most affluent Zip Code. "This is our neighborhood dive," I overhear one sleek matron crow to another.

I suspect neither man ever sleeps. Or if he does, there's a flashlight bedside to record brainstorms that strike in the night. Let's put tangerines, kumquats, and nuts in the bread basket. Let's offer all you can drink of eight wines, the cellarmaster's selections of the evening, for $21.50 per person. How about framing the menu like a high-school diploma ready to hang on the wall? Let's roll the food in and the debris out like a patient etherized upon the table. Invent a new dish and apply for a trademark. Say we're rehearsing and give a 25 percent discount. How silly. How clever. How disarming.

"Please be patient," the menu appeals. And we will, for Burke's tornado of creativity is delivering mostly remarkable food. Presumably, a few weeks of rehearsal will tame the skittishness of the serving crew. They've already dropped the menu frame. But I'll hate to see the discount go. With appetizers up to $11 and entrées $18.50 to $25.50, three courses and a bottle of wine will run $120 for two with tip (if you can resist irresistible sides of hashed mushrooms and garlic-bacon-noodle cake). Yes, we forked out more than that for Burke's fare at the River Café, but we won't be getting sunsets silvering the waves and painting the skyline scarlet while we hug the ground on East 63rd Street.

So snicker if you will at the playfulness—"Yes, Ray, we know it's not red," says the note beside the rosé on the wine list. Or the laminated ticket that comes with the swordfish chop, cleverly sculpted from a giant collarbone—like a duck at the Tour d'Argent. Mine was No. 206, moist and full of flavor.

There's some awkwardness at the door, looking for the coat check. And then a shock. All the expensive Japanese woodwork and gold-leaf walls of the late Huberts have been ripped away for American folk art, floors bared for the rolling-cart service, half-open blinds exposing the room to passersby. Green leather booths and custom-sewn napkins, the borrowed whirligigs and carved eagle (VOTE EARLY, VOTE OFTEN), even the warm, welcoming show of breads and sheaves of wheat can't blur the feel of an upscale luncheonette. Unleashed, Burke can dangle over the edge, as when he served petits fours at the River Café on a toy black iron stove with charred cinnamon "logs." Or here, when he glues a white-chocolate truffle to sticky chocolate ganache inside the cover of the milk-chocolate-crème-brûlée dish.

PARK VICTORY: *Chef Burke's whimsies range from silly to sublime.*

So far, he has kept the concepts "tame" (his word) and the tableware amusing. Every plate is different. Turnip flan with bits of corn and foie gras, one evening's offering, comes in an eggshell riding on the back of a pottery rabbit. Asparagus risotto is served in a mug that looks like a bunch of asparagus, its handle a pink bow. "Martha Stewart," grumped one early critic, and Burke promptly dubbed the dish "risotto by Martha." Cute? Too cute? Just cute enough? I forgive anything when the food is good. And even the bread is great: peppery corn sticks, buttery Parker House rolls, crusty baguette studded with potato cubes.

Try tuna and salmon tartare, brilliantly seasoned with hints of mustard and horseradish, frosted with crème fraîche and caviar, flanked by trellis potato chips. House-smoked salmon atop corn blini, spit-roasted duck in a heady broth with vegetables and a beggar's-purse dumpling (a duck bone as its handle), and sublime scallops with caramelized edges on red-wine-braised oxtail are equally splendid. White-bean-and-roast-garlic soup is swirled into black-bean soup, a smoked-shrimp quesadilla in escort. (And if you're economizing, any two of these starters would make the perfect supper.) Burke's duck-and-chicken pie is rich with wild mushrooms, asparagus, and potato in a biscuitlike crust. The swordfish chop, seared salmon with ginger and "sand dollars" (fried lotus-root chips), or veal steak in a mustard-seed crumb crust on salsify and leek works better than crabmeat-stuffed sole, or roast chicken that is actually a boned breast molded into a dome. Not on the menu, a dazzling vegetable plate is just $15.

The banana split isn't excessive enough for me, but the carrot-cake soufflé is luscious, sorbets are first-rate, and the miniature baked sweets for all to share make a tempting coda. Sample peanut brittle from the glass elephant at the door as you exit.

Making money has been a cinch for Alan Stillman (Smith & Wollensky, Manhattan Ocean Club, the Post House), but he's always hungered for critical applause. If Burke can keep his reckless imagination in check, this may be the moment.

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Photograph by Peter Freed.

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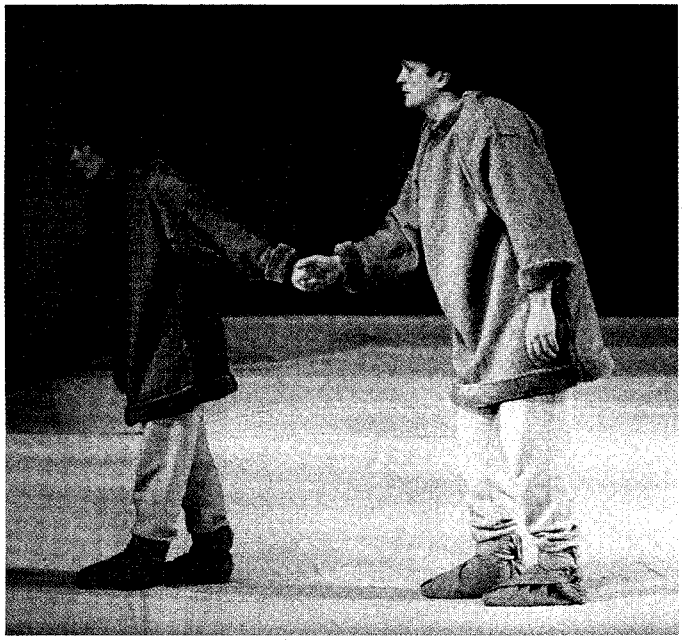
Dance/Tobi Tobias

A CLEAN, WELL-LIGHTED SPACE

"...The spare sanctuary of St. Mark's, with its calm hush, enjoins a state of rapt attention in the downtown-intelligentsia audience..."



AVANT-SHARD: *Meredith Monk and Robert Een* Facing North.

FROM TIME IMMEMORIAL, THE CHURCH HAS served as meeting place and refuge. St. Mark's Church in-the-Bowery is a prime example, having provided a haven for non-Establishment performing-arts events since the twenties; Isadora Duncan and Martha Graham were among the iconoclasts to appear there. Whereas old baroque opera houses are redolent of past glories, the spare sanctuary of St. Mark's, with its calm hush, registers as an emptiness waiting to be filled, enjoining a state of rapt attention in the downtown-intelligentsia audience rimming its gleaming, golden maple floor. Given the fact that the material shown here is "experimental," its diversity is predictable; the average level of its quality is remarkable. Three recent concerts serve as an illustration.

The Dutch choreographer **Beppie Blankert** has immersed herself in the music and life of the American composer Charles Ives and come up with an exquisite 45-minute vignette—part of a longer work in progress—that echoes the architecture and atmosphere of St. Mark's in its clean, lean lines, its plain, muted palette, and its coupling of sensitivity with rooted robustness. (It was originally performed in a similar setting in Utrecht.) Blankert's *Charles* is designed for four men—two dancers, a pianist, and a baritone—and blends movement and music so suavely it achieves the illusion of normal behavior merely intensified.

The personality of Ives, the man inseparable from the artist, emanates from the piece: the fearless technical eccentricity, the unaffected sentiment—in all, the frankness and fresh idiosyncrasy that are peculiarly American. Despite the specificity of the songs' lyrics, Blankert's piece is largely abstract, apart from its casual depiction of loving camaraderie among the men. Where Jerome Robbins, in his *Ives, Songs* for the New York City Ballet, succumbed to the more mawkish evocations of love for mother and country to the disastrous point of illustrating them, Blankert's Ives is a more timeless figure, uncluttered and accessible.

Meredith Monk's *Facing North,* DESIGNED in beige, gray, and white, was beautifully complemented by the austere cream and gray tones of the St. Mark's space. Even more important, though, were the splendid acoustics, because Monk's highly original theater works have come to center as much on wordless vocalizing as on movement.

Like this artist's grand-scaled opuses, the modestly proportioned duet *Facing North,* created and performed with Robert Een, can be seen as a late-twentieth-century version of traditional, stylized, deeply enigmatic Asian drama. At the same time, it is as primitive and innocent as child's play. (Monk is one of the few avant-gardists of recent decades whose creativity has not been stifled or distorted by success.)

For *Facing North,* the entire floor of the sanctuary and two protruding mounds are veiled in white cloth and lighted with a glacial radiance; here is a terrain draped in new-fallen snow, so silent in itself that the slightest tone dropped into it resounds with purity. Dressed like Arctic natives, Monk and Een initially stand behind one of the elevations like puppeteers, manipulating the artificial pines in a miniature forest and finally adding to it two tiny figures representing themselves, the first intruders in a landscape that is vast, uncharted, and potentially dangerous.

The series of brief scenes that follow presents the pair as helpmates—first tentative, then trusting and sweetly affectionate—and as survivors, sometimes wary, sometimes absurdly cheerful, endearing in their foolishness and blind courage. Their a cappella song consists of lone notes and brief phrases ranging over several octaves. It is marked by virtuosic rhythmic interplay and harmonies that demonstrate uncanny accuracy of pitch.

This music is unintelligible at the literal level, yet profoundly affecting, especially in its repeated revelations of how it springs from the most basic of human functions, breathing in and breathing out. Often the sound seems unearthly, or at least inhuman, like the noise of weather, machines, or perhaps heretofore unheard-of animals. Gradually it grows clear that these strangely beautiful utterances are primal aspects of the human psyche—usually buried in silence, now given voice.

Monk has always been able to create from elements of reality a world of illusion that establishes its own fantastical reality. Here, with shards of common knowledge from anthropology, polar-region geography, explorers' and ecologists' lore, and studies of human development, she not only establishes a metaphoric universe, she puts the audience in the position of the god who created it. So you sit there, on your uncompromisingly utilitarian St. Mark's chair, somehow responsible, watching with pride, fear, amusement, and misgiving as these first inhabitants fumble their way through the life you've allotted them.

CHOREOGRAPHY FOCUSED ON SOCIAL AND political concerns has been with us forever, it seems. Think of Alvin Ailey's 1960 *Revelations,* which depicts the oppression

Photograph by Beatriz Schiller.

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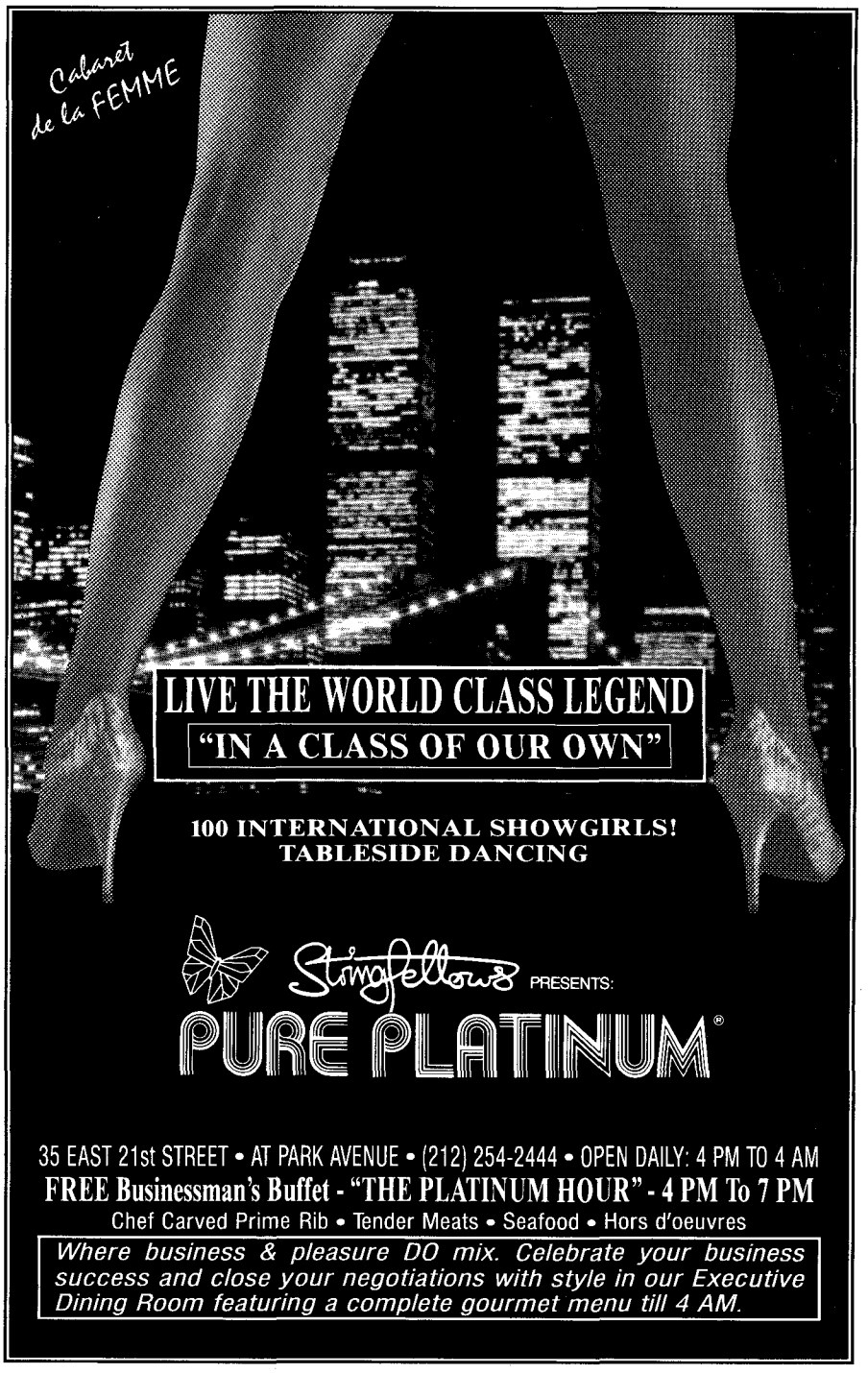
and unquenchable spirit of blacks in America, then back to Kurt Jooss's ever-relevant antiwar ballet, *The Green Table* (1932); then way, way back to Isadora Duncan's vehement *Revolutionary,* circa 1922—a solo representing "the people" struggling to cast off their chains. The prominence of such work in the overall dance scene waxes and wanes. These trouble-ridden days, it's at the full, provoked by the horrors of AIDS, the plight of the homeless, the wars between races and sexes. Recently, at St. Mark's, **Amy Pivar** aired her own statement, created with Freda Rosen: *Not a Confession (A True Story).*

A vivid performer, Pivar casts herself as a young woman who has been sexually violated in childhood (probably by Daddy), turning for comfort, largely in vain, to a slew of mother figures. These are, as is only right, played by women of diverse ages, body types, ethnicity, and—the program insists on assuring us—sexual orientations. (Leslie Arlette Boyce, lush in body and rich in voice, is the single one among them to offer a theatrical performance of significant impact.) Despite her pain—or maybe because of it—Pivar's character has retained her spunk. She gets her own back by repeatedly hiking her shirt and dropping her pants to reveal "tits and ass" with an in-your-face bravado *A Chorus Line* never dreamed of. Is this confrontational "indecent exposure" a deliberate echo of Duncan's baring her breast at an impassioned moment in her *Marseillaise* or just dance history doggedly repeating itself?

Pivar's work goads its audience into sympathy through its enraged principles. But it doesn't tell us anything we didn't already know or tell the old story in an inventive way, and it fails to prove that dance is the imperative vehicle for the information. An inexorably augmenting dance choir works itself up to a heavy-breathing, blood-pulsing sweat with broad semaphore-style moves, all the while chanting, "No to women betraying women, no to being nice, to being blamed, to rape, to neglect, to abuse, old habits, other people's 'no.' " It is instructive to compare this text with the gospel of the early postmoderns as phrased by Yvonne Rainer in 1965: "NO to spectacle no to virtuosity no to transformations and magic and make-believe no to the glamour and transcendency of the star image no to the heroic no to the anti-heroic . . . no to involvement of performer or spectator . . . no to seduction of spectator by the wiles of the performer . . . no to moving or being moved."

The audience response to Pivar's credo was charged with the visceral "a-a-a-amen" of a rousing gospel service. Being politically in accord with the piece but aesthetically unimpressed by it, I felt churlish not joining in the acclaim yet adamant about refusing to be had. ■



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Theater/John Simon

POORMOUTHING

"... The two-piano score for *The Most Happy Fella* is tinkly. *Chess* keeps getting revived and revised, but seems deader every time..."

NEW PERSPECTIVES ON OLD MUSICALS CAN be crushingly enlightening. Take **The Most Happy Fella,** recently seen in a quasi-operatic revival by the New York City Opera, and now accorded a Broadway production based on a two-piano version initiated at the Goodspeed Opera House in East Haddam, Connecticut, where old musicals receive modest but enthusiastic reincarnations. In the battle of the *Fellas*, City Opera comes out ahead—mostly, but not exclusively, because it offers the fully orchestrated score.

The two-piano version was hailed at Goodspeed for three reasons. It enabled one to hear Frank Loesser's lyrics plainly, it provided a new intimacy to an essentially simple love story, and the two-piano reduction had been supervised by Loesser himself, who rightly feared that productions as big as the Broadway premiere (1957), with its 35-piece orchestra, would rarely be forthcoming. Yet it won't do for Jo Sullivan, Loesser's widow and the original heroine, to proclaim that "it was Frank's idea that the show would be better in a smaller setting," when, elsewhere, she declares that on the first day of the original rehearsals, "he posted a large sign . . . LOUD IS GOOD." Loesser clearly wanted it both ways, which, alas, is only human.

All right, then: two pianos for a small venue such as the Goodspeed Opera (really operetta) House; but not on Broadway, where such a reduction gets lost. Two pianos, to be sure, can do wonderful things when, say, a Debussy so transcribes his *La Mer,* or a Ravel first writes *Ma Mère l'Oye* for piano duet; those boys knew how to coax orchestrally opulent sounds from two keyboards. But the Robert Page two-piano score is tinkly, and often merely has the two instruments playing in unison, i.e., louder, although regrettably not loud enough to drown out the words. For though much is gained when a Sondheim or Ira Gershwin lyric is fully audible, with Loesser lyrics, more is less.

And since so much of the story is in the lyrics (what book there is is Loesser's much worse reduction of Sidney Howard's play to the verbal equivalent of two ocarinas), any kind of musical elaboration helps flesh out the skeletal tale. Especially when the orchestrations are by the gifted Don Walker, and enormously enrich and heighten the moods.

Another problem with the transfer from Goodspeed is that some of the cast should have been bidden Goodspeed and let go. As Marie, the hero's carping sister, Claudia Catania, for all her Metropolitan past, produces tones that are two thirds breath.

FAIR FELLA: *Sophie Hayden and Spiro Malas.*

Tad Ingram, in three roles, proves histrionically fair, but vocally undernourished. As Joe, the handsome foreman whose picture lured Amy into becoming a mail-order bride, Charles Pistone is acceptable in all ways except looks, yet that is supposed to be his strong suit. As Herman, the meek Dallas farmhand, Scott Waara is sheer perfection; as his opposite number, Cleo, Liz Larsen sounds right and dances well, but looks much more Big Apple than Big D.

The biggest problem, however, is the leads. It may have been a good idea to make Amy/Rosabella, the waitress eager to get married, a less than pristine, indeed somewhat coffee-shop-worn specimen; but Sophie Hayden looks matronly rather than beat-up. Whereas Elizabeth Walsh at City Opera may have been too pretty (though otherwise excellent), and Jo Sullivan Loesser (in the 1957 cast) too cute and squeaky-clean, Miss Hayden comes across as more governessy than waitressy: never insecure, never desperate. But she sings nicely.

Spiro Malas, despite his extensive operatic career, was never more than a comprimario for me—which, of course, might suffice for the aging, adipose Tony, who botches everything until his fundamental goodness shines through. But given that the book does not allow that goodness enough time and opportunity, the interpreter needs tremendous personality and charm, such as Robert Weede mustered in 1957. Malas has a pleasing head voice, and manages to sing piano and pianissimo sweetly—the chief benefit of the two-piano arrangement. But he sometimes sings flat out of his bloated frame, and comes across sub-Zero: Mostel without charm. A way must be found to make Tony simultaneously unprepossessing and endearing.

John Lee Beatty's sets will do; Jess Goldstein's costumes are routine, but not quite so hand-me-down as Liza Gennaro's dance routines. Gerald Gutierrez has directed most of the show solidly, even imaginatively, but he does not quite rise to the climaxes at the ends of Act I and Act III, and he stages the numbers with the three cooks (an ill-assorted lot) in an overstylized, circusy way—things swooping in from the wings and the flies—that clashes with the general realism. This is a medium-happy *Fella* at best.

MATTERS ARE APPRECIABLY WORSE WITH the Artists' Perspective revival of **Chess,** the musical that keeps getting revised and revived, but seems deader every time. By all accounts the original London version was best, even if Michael Bennett was prevented by illness from seeing it through. Even so, it may have been wrong to blame the failure of the Broadway version on the

Photograph by Martha Swope.

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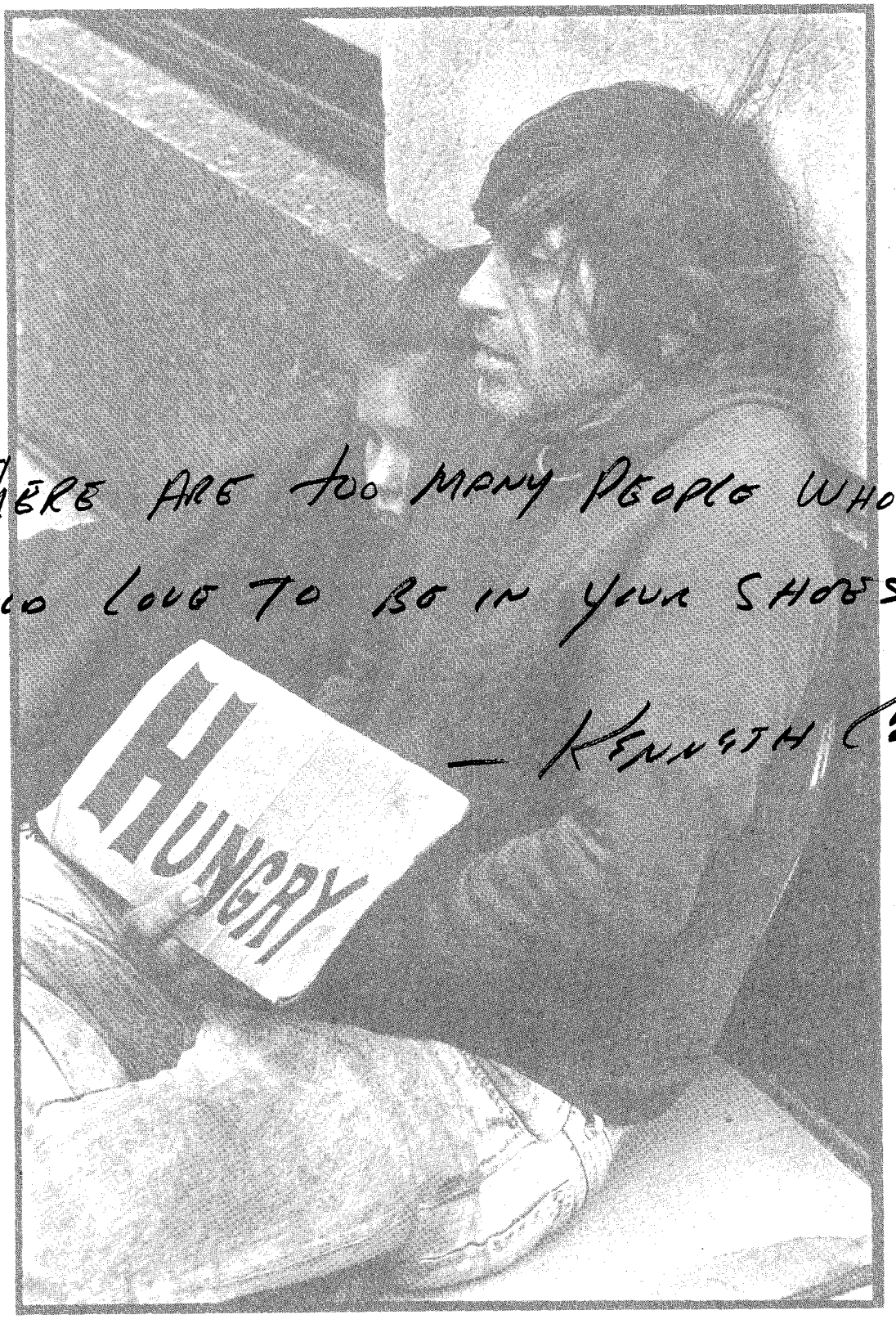

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megalomania of director Trevor Nunn: his dwarfing this story of chess championships, the Cold War, and a U.S.–U.S.S.R. love quadrangle with gigantic scenery carrying on like pachyderms at mating time. In the current, stripped-down version at the Master Theater, not supplemented by Richard Nelson's less than fully persuasive but still helpful new text, the exiguities of Tim Rice's book and lyrics and Benny Andersson and Björn Ulvaeus's music become excruciatingly apparent, and the production could have used a contingent from Ringling Brothers.

History is not on the show's side. With the Soviet Union and the Cold War seemingly over, much of the story has paled. It is a curious paradox that the recent past, when conditions have changed, becomes much more passé than ancient history: The Civil War fascinates; Vietnam is becoming a bore. But Rice's latest tinkerings are an additional setback. From the very start, when the now overemphasized Arbiter steps forward and sings, "Each game of chess/ Means there's one less/ Variation to be played," we get bad chess, bad mathematics, and bad English. Great games of chess are recycled, open to further variations, and thus do not leave one *fewer* game plan to play. (Of course, *less* rhymes with *chess,* whereas *fewer* rhymes with *sewer.* Well?)

Patrick Jude, the Arbiter, is costumed and carries on like a road-company Mephistopheles (or the bellhop in *No Exit*), and sets the wrong tone: an amalgam of melodrama and opera in concert. This is reinforced by the small stage and inept unit set by Tony Castrigno, which looks like a staircase leading to a bank vault. On it, David Taylor's staging cannot come up with even as much action as is mustered nowadays for a semi-staged opera performance at Carnegie Hall. Merano doesn't feel like Merano (easier to make a mountain out of a molehill than a mountaintop from a few *faux*-marble steps and a back wall that simulates concrete blocks), and the subsequent attempt to turn this bunker into Bangkok is too pathetic for description. You might weep.

As for Deborah Rooney's costuming: Chess grandmasters do not dress like fashion plates (even inferior ones), and a chorus of chess fans should look like people, not like the chorus for a twopenny musical revue. Most of the singing is fine, though, especially that of Jan Horvath, who also acts the neglected Russian wife convincingly. The grandmasters' acting at the Master Theater, however, is less than masterly. Cutting out most of the book, to be sure, does not help, especially since Rice's lyrics are pedestrian and repetitious, and the music by two members of the Swedish rock group ABBA is not so much simple as ABC as it is simplistic as ABBA. The only improvement *Chess* needs is tighter screws for its coffin lid. ■

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BY LEONORE FLEISCHER

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DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

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LOTS OF GOOD STUFF FOR CHILDREN IS ON sale at this catalogue showroom, including toys, games, craft kits, and such infant equipment as carriers, strollers, and clothing. For example, products made by Playmobil, Creativity for Kids, T. C. Timber, and Ravensburger are 10–30 percent off list, such as Playmobil dollhouse, was $185, now $143; Playmobil Castle and Pirate Ship, were $83 each, now $70; Ravensburger's Amazing Labyrinth, was $25, now $21.25; All Night Media's Stamp-A-Story rubber-stamp sets, were $19.95, now $15; Century infant front carrier, was $31.95, now $22.50; mesh stroller bags, were $9, now $6.50. Sara's Prints cotton clothing includes infant one-piece sleepers, were $25, now $18; Ergee cotton tights, sizes 6 mos.–10 yrs., were $9, now $6.50. Checks accepted; no credit cards. *Goods & Goodies, Inc., 320 W. 96th St., Suite 1A (749-3360); Mon.–Fri. 9:30 a.m.–5:30 p.m.; evenings and weekends by appointment; through 3/31.*

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THIS SHOP HAS EXPANDED BUT IS STILL crammed with one-of-a-kind, gently used fashions with famous-designer labels in sizes up to 12 (a lot of size 6 and 8 and a few 14), such as a size 8 Gianni Versace black viscose wrap skirt with hip bow, here $65; size 12 Polo Ralph Lauren short brown suede zip-front skirt, here $40; size 6 Yves Saint Laurent long black evening dress in viscose with silk lining and a metallic gold front, here $275; size 8 Guy Laroche black vinyl riding jacket with wool lining, here $85; size 6 Valentino two-piece winter-white wool suit, here $275; Judith Leiber cream structured vinyl bag with gold nailheads, here $85; size 4 Jean Paul Gaultier Jr. purple denim skirt and jacket, here $95; Donna Karan Lucite earrings on chains, here $25. There's also 20 percent off everything that's been in the store for 30 days or longer and 50 percent off everything that's been in the store 60 days or longer. A.E., M.C., V., checks accepted; all sales final. *Designer Resale, 324 E. 81st St. (734-3639); Mon.–Wed. and Fri. 11 a.m.–7 p.m.; Thurs. till 8 p.m.; and Sat. 10 a.m.–6 p.m.; through 3/3.*

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A Complete Entertainment Guide for Seven Days Beginning

FEBRUARY 19

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—2/19–3/3: *Step Across the Border* (1990); *Eye to Eye* (1989). #2—2/18–19: *Keaton on Television* (1954–56); *Keaton at Columbia -- Part II* (1940–41). 2/20: *The Railrodder* (1965); *Keaton Rides Again* (1965); *Film* (1965); *The Scribe* (1966). 2/21–3/5: *Andrei Rubley* (1966). #3—*35 Up*.

2. ESSEX—Grand St. at Essex St. (982-4455). *The Hand That Rocks the Cradle*.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Until the End of the World*. #2—*Secret Friends*. #3—*Mississippi Masala*. #4—*Black Robe*. #5—*My Own Private Idaho*. #6—*Madame Bovary*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Shining Through*. #2—*Fried Green Tomatoes*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 2/18–19: *Encounter of the Spooky Kind* (1980); *Chicken and Duck Talk* (1988). 2/20–22: *Armor of God* (1987); *Long Arm of the Law* (1984). 2/23–25: *A Better Tomorrow* (1986); *God of Gamblers* (1989).

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Final Analysis*. #2—*Meeting Venus*. #3—*Naked Lunch*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 2/19: *Goldfinger* (1964); *From Russia With Love* (1963). 2/20: *King of Hearts* (1966); *The Mad Adventures of "Rabbi" Jacob* (1974). 2/21–22: *One Flew Over the Cuckoo's Nest* (1975); *Taking Off* (1971). 2/23: *Persona* (1967); *The Seventh Seal* (1956). 2/24: *Day for Night* (1973); *Such a Gorgeous Kid Like Me* (1973). 2/25: *Blonde Venus* (1932); *Shanghai Express* (1932).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Wayne's World*. #2—*Bugsy*. #3—*Wayne's World*. #4—*High Heels*. #5—*JFK*. #6—*The Prince of Tides*. #7—*JFK*. Opening 2/21: *Radio Flyer*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Beauty & the Beast*. #2—*Medicine Man*. #3—*The Inner Circle; The Adventures of the Great Mouse Detective*. #4—*Paris Is Burning; Antonia & Jane*. #5—*The Hand That Rocks the Cradle*. #6—*Hear My Song*. #7—*Daughters of the Dust*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Strangers in Good Company*.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Hard Promises*. Opening 2/21: *Stop! or My Mom Will Shoot*. #2—*Juice*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *The Lunatic*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Close My Eyes*. #2—*Europa, Europa*. #3—*Hearts of Darkness: A Filmmaker's Apocalypse*. #4—*Life Is Sweet; Romeo & Julia*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Juice*. #2—*Final Analysis*. #3—*Hook*. #4—*Meeting Venus*. #5—*Freejack*. #6—*Love Crimes*.

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Wayne's World*. #2—*Grand Canyon*. #3—*Fried Green Tomatoes*. #4—*Fried Green Tomatoes*. #5—*JFK*. #6—*Bugsy*. #7—*The Hand That Rocks the Cradle*. #8—*Medicine Man*. Opening 2/21: *Stop! or My Mom Will Shoot*. #9—*Shining Through*. Opening 2/21: *Radio Flyer*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*The Adventures of the Great Mouse Detective; Beauty and the Beast*. #2—*The Prince of Tides*. #3—*Beauty & the Beast; Cape Fear*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Father of the Bride*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Shining Through*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Final Analysis*. #2—*JFK*. #3—*Wayne's World*. Opening 2/21: *Radio Flyer*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *The Prince of Tides*. Opening 2/21: *Stop! or My Mom Will Shoot*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Bugsy*. #2—*The Hand That Rocks the Cradle*. #3—*The Adventures of the Great Mouse Detective*. #4—*Medicine Man*.

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42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Cape Fear.* Opening 2/21: *Stop! or My Mom Will Shoot.* #2—*Prince of Tides.* Opening 2/21: *Radio Flyer.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Wayne's World.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Final Analysis.* #2—*The Last Boy Scout.* #3—*Hook.* #4—*Bugsy.* #5—*Love Crimes; Freejack.* #6—*Into the Sun.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *The Hand That Rocks the Cradle.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Medicine Man.* **EMBASSY 3**—*Juice.* **EMBASSY 4**—*Father of the Bride; The Adventures of the Great Mouse Detective.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Boyz N the Hood.* #2—*Life Is Sweet.* #3—*The Fisher King.* #4—*The Addams Family; Star Trek VI.* #5—*Black Robe.* #6—*Hearts of Darkness: A Filmmaker's Apocalypse.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Shining Through.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Fisher King.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala.* #2—*Madame Bovary.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*The Adventures of the Great Mouse Detective.* #2—*Father of the Bride.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Inner Circle.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Naked Lunch.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Grand Canyon.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Secret Friends.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Kafka.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *The Last Boy Scout.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Juice.* #2—*For the Boys.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Fried Green Tomatoes.* **CORONET**—*Shining Through.* Opening 2/21: *This Is My Life.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Meeting Venus.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Medicine Man.* **CINEMA II**—*The Hand That Rocks the Cradle.* **CINEMA THIRD AVE.**—*Beauty and the Beast.*

61st Street and Above, East Side

58. YORK CINEMA—First Ave. at 61st St. (644-1111). #1—*The Addams Family; My Own Private Idaho.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Star Trek VI.* #2—*Hook.* #3—*Black Robe.* #4—*Naked Lunch.* #5—*Cape Fear.* Opening 2/21: *Stop! or My Mom Will Shoot.* #6—*Until the End of the World.* Opening 2/21: *Radio Flyer.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Bugsy.* #2—*Final Analysis.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *At Play in the Fields of the Lord.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Wayne's World.* #2—*Prince of Tides.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hear My Song.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *JFK.*

65. UA EAST—First Ave. at 85th St. (249-5100). *The Fisher King.*

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First she cleaned up his apartment.
Now, she's cleaning up the streets.

STOP! OR MY MOM WILL SHOOT

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PG-13 PARENTS STRONGLY CAUTIONED Some Material May Be Inappropriate For Children Under 13
Based on the novel "This Is Your Life" by Meg Wolitzer Produced by Lynda Obst Directed By Nora Ephron
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66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Medicine Man*. #2—*The Hand That Rocks the Cradle*.

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Bugsy*. #2—*The Adventures of the Great Mouse Detective*. #3—*Wayne's World*. #4—*Prince of Tides*. #5—*Wayne's World*. #6—*Hook*. Opening 2/21: *Radio Flyer*. #7—*Final Analysis*.

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Cape Fear*. Opening 2/21: *Stop! or My Mom Will Shoot*. #2—*Shining Through*.

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *JFK*.

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Grand Canyon*.

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Voyager*. #2—*The Double Life of Véronique*. #3—*High Heels*.

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Fried Green Tomatoes*.

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Final Analysis*. #2—*The Hand That Rocks the Cradle*. #3—*Bugsy*. #4—*Medicine Man*. #5—*Wayne's World*. #6—*Wayne's World*. Opening 2/21: *Radio Flyer*.

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Prince of Tides*. Opening 2/21: *Stop! or My Mom Will Shoot*. #2—*Rush; The Adventures of the Great Mouse Detective*.

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Father of the Bride*. #2—*Beauty & the Beast; Cape Fear*.

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Juice*. #2—*The Hand That Rocks the Cradle*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 2/8–23: "The Black New Wave." 2/19: *Boyz N the Hood* (1991), dir. John Singleton. 2/19: *Hangin' With the Homeboys* (1991), dir. Joseph B. Vasquez. 2/20: *Straight Out of Brooklyn* (1991), dir. Matty Rich. 2/21, 22: *Sidewalk Stories* (1989), dir. Charles Lane. 2/23: *Jungle Fever* (1991), dir. Spike Lee; *Def by Temptations* (1990), with dir. James Bond III in person.

ASIA SOCIETY—725 Park Ave. at 70th St. (517-2742). $7; members $6. "A Tribute to Zhang Yimou." 2/21 at 6:00: *One and Eight* (1984), dir. Zhang Junchao; 2/21 at 8:30: *The Big Parade* (1985), dir. Chen Kaige.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). Through February: "It Can't Happen Here: Films of the Great Depression." 2/19: *The Phantom Valley* (1987). 2/19–21: *The Woman From Rose Hill* (1989). 2/20: *Toto the Hero* (1991), dir. Jaco van Dormael. Ongoing Series: "Mozart on Film." 2/24, 26, 27: *The Life of Mozart* (1967), dir. Hans Conrad Fischer. "Movies for Kids." 2/22, 29: *The Challengers* (1991), dir. Eric Till. "Tribute to Industrial Light and Magic." 2/21, 22: "Gary Rydstrom on Sound Design." 2/22, 26, 29: *Star Wars 35mm* (1977), dir. George Lucas. 2/23, 25: *Return to the Jedi 70mm* (1983), dir. Richard Marquand. 2/23, 25: *Terminator 2: Judgment Day 70mm* (1991), dir. James Cameron. 2/25: *Star Trek IV: The Voyage Home 70mm* (1986), dir. Leonard Nimoy. 2/28, 29: "Scott Ross on Special Visual Effects."

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 2/19: *Un Monde Sans Pitié* (1989), dir. Eric Rochant.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 2/18–22: "Films on Stuart Davis and New York City." 2/25–29: "The Art and Culture of Islam." "Saturday Evening Films": Through February: "Behind the Scenes in the Museum World." Tues.–Thurs.: *A Sunday on La Grande Jatte - 1884*.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. "Personal Cinema Program." 2/22: "Group Program of Recent Films." Including works by Cathy Cook, Paul Miller, Dora Night, and Jay Rosenblatt. 2/28: "Chris Krause." Including *Sadness at Leaving* (1991), *The Golden Bowl or Repression* (1984), *How to Shoot a Crime* (1987).

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 2/20, 22: *The Age of Earth* (1980), dir. Glauber Rocha; 2/20, 22: *A Man of Principle* (1984), dir. Francisco Norden; 2/21, 25: *A Clouded Name (Clouded Mind)* (1923), dir. Austin O. Huhn; 2/21, 23: Acquisitions from the American Avant-Garde (Six films from 1974 to 1990); 2/21, 25: *Bashful Ballerina* (1937), dir. Al Christie; 2/21, 25: *The Chorus Girl's Romance* (1920), dir. William C. Dowlan; *The Romany Rye* (1914), dir. Stanner E. V. Taylor; 2/21, 23: *Life in Shadows* (1947), dir. Lorenzo Llobet Gracia; 2/22, 27: *Cane Toads: An Unnatural History* (1987), dir. Mark Lewis; 2/22, 27: *Goodbye, Mr. Germ* (1943), dir. Edgar G. Ulmer; *Once Too Often* (1950), dir. Charles L. Turner; 2/22, 28: *Trick for Trick* (1933), dir. Hamilton MacFadden.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Cinema #1: 2/19, 20: *Rhapsody in August* (1991). 2/21–27: *Naked Lunch* (1991). Cinema #2: 2/19: *Prospero's Books* (1991). 2/20: *To Sleep With Anger* (1989). 2/21–25: *Antonia and Jane* (1991).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 2/20 at 12:00: "Viewpoint: Black British Independents" Handsworth Songs (1986); 2/25: "A King Arthur Tourney; Part II: Arthurian Romances." *Lancelot Du Lac* (1974). **Hamilton Grange Branch, 503 W. 145th St.** 2/19 at 3:00: Paul Robeson: "The Tallest Tree in the Forest."

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 2/1–29: "African-American Actors Acting." 2/22: *Do the Right Thing* (1989), dir. Spike Lee.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Through 2/27: *Rocco and His Brothers* (1960), dir. Luchino Visconti.

SYMPHONY SPACE—Broadway at 95th St. (864-5400). "Classic and Contemporary Italian Cinema." 2/24: *The Conformist* (1971), dir. Bernardo Bertolucci; *The Tragedy of a Ridiculous Man* (1981), dir. Bernardo Bertolucci.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Wayne's World*. #2—*Kuffs; Cape Fear*. #3—*Juice*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*The Hand That Rocks the Cradle*. #2—*Shining Through*. #3—*Final Analysis*. #4—*Beauty & the Beast*. #5—*The Prince of Tides*. #6—*Medicine Man*. #7—*Juice*. #8—*The Adventures of the Great Mouse Detective; Wayne's World*. #9—*Hook; Grand Canyon; Father of the Bride*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Wayne's World*. #2—*The Adventures of the Great Mouse Detective; Bugsy*. #3—*Shining Through*. #4—*Final Analysis*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *The Hand That Rocks the Cradle; The Addams Family*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Adventures of the Great Mouse Detective*. #2—*Juice*. #3—*Wayne's World*. #4—*The Hand That Rocks the Cradle*.

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Beauty & the Beast; Juice*.#2—*The Hand That Rocks the Cradle*. #3—*The Last Boy Scout*. #4—*Wayne's World*. #5—*The Adventures of the Great Mouse Detective*. #6—*Hook*. #7—*Medicine Man*. #8—*Final Analysis*. #9—*Juice*. #10—*Freejack*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Shining Through*. #2—*Grand Canyon*. #3—*Cape Fear; Beauty & the Beast*. #4—*The Last Boy Scout*. #5—*The Addams Family; Bugsy*. #6—*Medicine Man*. #7—*The Hand That Rocks the Cradle*. #8—*Wayne's World*. #9—*The Adventures of the Great Mouse Detective*. #10—*Hook; Love Crimes*. #11—*Final Analysis*. #12—*Juice*. #13—*Freejack*. #14—*JFK*.

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Shining Through*. #2—*The Hand That Rocks the Cradle*. #3—*Father of the Bride*. #4—*Grand Canyon*. #5—*Hook*. #6—*Fried Green Tomatoes*. #7—*The Adventures of the Great Mouse Detective; Prince of Tides*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Wayne's World*. #2—*Medicine Man*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Final Analysis*. #2—*Shining Through*. #3—*JFK*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Grand Canyon*. #2—*Fried Green Tomatoes*. #3—*Shining Through*. #4—*The Adventures of the Great Mouse Detective; Bugsy*. #5—*Prince of Tides; Beauty and the Beast*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Hook; The Hand That Rocks the Cradle*. #2—*Juice*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Final Analysis*. #2—*JFK*. #3—*Medicine Man*. #4—*Bugsy*. #5—*Wayne's World*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*The Adventures of the Great Mouse Detective*. #2—*Final Analysis*. #3—*The Hand That Rocks the Cradle*. #4—*Juice*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Shining Through*. #2—*The Hand That Rocks the Cradle*. #3—*The Adventures of the Great Mouse Detective; Grand Canyon*. #4—*Father of the Bride*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Final Analysis*. #2—*Fried Green Tomatoes*. #3—*Beauty & the Beast; Juice*. #4—*The Prince of Tides*. #5—*Wayne's World*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Medicine Man*. #2—*Wayne's World*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Wayne's World*. #2—*Medicine Man*. #3—*The Hand That Rocks the Cradle*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Final Analysis*. #2—*The Adventures of the Great Mouse Detective; Bugsy*. #3—Through 2/20: *The Prince of Tides*. Beg. 2/21: *Stop! or My Mom Will Shoot*. #4—*Shining Through*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Final Analysis*. #2—*Juice*. #3—*The Hand That Rocks the Cradle*. #4—*The Adventures of the Great Mouse Detective*.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Prince of Tides*. #2—*The Adventures of the Great Mouse Detective; Father of the Bride*. #3—*Fried Green Tomatoes*. #4—*Wayne's World*. #5—*Shining Through*. #6—*Final Analysis*. #7—*Grand Canyon*. #8—Through 2/20: *Hook; Bugsy*. Beg. 2/21: *Stop! or My Mom Will Shoot*. #9—*JFK*.

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220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*The Adventures of the Great Mouse Detective.* #2—*The Hand That Rocks the Cradle.* #3—*Wayne's World.* #4—*Shining Through; Final Analysis.* #5—*Medicine Man.* #6—*Grand Canyon.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Medicine Man.* #2—*Final Analysis.* #3—*The Hand That Rocks the Cradle.* #4—*Wayne's World.* #5—*Beauty & the Beast.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Wayne's World.* #2—*The Adventures of the Great Mouse Detective; Juice.* #3—*Final Analysis.* #4—*The Hand That Rocks the Cradle.* #5—*Shining Through.* #6—Through 2/20: *Hook; Bugsy.* Beg. 2/21: *Stop! or My Mom Will Shoot.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*JFK.* #2—*Beauty and the Beast.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Grand Canyon.* #2—Through 2/20: *Bugsy.* Beg. 2/21: *Radio Flyer.* #3—*The Prince of Tides.* #4—*Shining Through.*

303. CORONA—PLAZA—(639-7722). #1—*The Adventures of the Great Mouse Detective.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Wayne's World.* #2—*Fried Green Tomatoes.* #3—*Shining Through.* #4—Through 2/20: *The Prince of Tides.* Beg. 2/21: *Radio Flyer.* #5—*Medicine Man.* #6—*Grand Canyon.* #7—Through 2/20: *Hook; Bugsy.* Beg. 2/21: *Stop! or My Mom Will Shoot.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Wayne's World.* #2—*Juice.* #3—*Father of the Bride.* #4—*The Hand That Rocks the Cradle.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Final Analysis.* #2—*The Addams Family; Beauty & the Beast.* #3—*Wayne's World.* #4—*Medicine Man.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*The Adventures of the Great Mouse Detective; Father of the Bride.* #2—Through 2/20: *Hook; Juice.* Beg. 2/21: *Stop! or My Mom Will Shoot.* #3—*Final Analysis.* #4—*Wayne's World.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Medicine Man.* #2—*Shining Through.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*The Adventures of the Great Mouse Detective; Beauty & the Beast.* #2—*The Lunatic.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 2/20: *Into the Sun.* Beg. 2/21: *Shining Through.* #2—Through 2/20: *Hook.* Beg. 2/21: *Hook; Bugsy.* #3—Through 2/20: *Shining Through.* Beg. 2/21: *Radio Flyer.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Grand Canyon.* #2—*JFK.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Medicine Man.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Fried Green Tomatoes.* #2—*Final Analysis.* #3—*The Prince of Tides.* #4—Through 2/20: *Bugsy.* Beg. 2/21: *Stop! or My Mom Will Shoot.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Father of the Bride.* #2—*Juice.* #3—*Medicine Man.* #4—*The Hand That Rocks the Cradle.* #5—*The Adventures of the Great Mouse Detective; Freejack.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Grand Canyon.* #2—*Bugsy.* #3—*Wayne's World.* #4—*Fried Green Tomatoes.* #5—*The Prince of Tides.* #6—*Hook.* #7—*Shining Through.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Medicine Man.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Final Analysis.* #2—*Wayne's World.* #3—*The Hand That Rocks the Cradle.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Hand That Rocks the Cradle.* #2—*JFK.* #3—*Final Analysis.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Wayne's World.* #2—Through 2/20: *Beauty & the Beast; Bugsy.* Beg. 2/21: *Radio Flyer.* #3—*The Adventures of the Great Mouse Detective; Grand Canyon.* #4—Through 2/20: *Hook; Kuffs.* Beg. 2/21: *Stop! or My Mom Will Shoot.* #5—*Shining Through.* #6—*The Prince of Tides.* #7—*Medicine Man.*

320. REGO PARK—DRAKE—(457-4002). *The American Tail: Fievel Goes West; Cape Fear; The Addams Family.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Grand Canyon.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Hand That Rocks the Cradle.* #2—*Father of the Bride; Wayne's World.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*The Adventures of the Great Mouse Detective; Shining Through.* #2—*Bugsy; Beauty and the Beast.*

401. NEW DORP—HYLAN—(351-6601). #1—*Medicine Man.* #2—*The Hand That Rocks the Cradle; American Tail: Fievel Goes West.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Hand That Rocks the Cradle.* #2—*Final Analysis.* #3—*Fried Green Tomatoes.* #4—*Shining Through.* #5—*Wayne's World.* #6—Through 2/20: *The Prince of Tides.* Beg. 2/21: *Radio Flyer.* #7—Through 2/20: *Beauty & the Beast; Father of the Bride.* Beg. 2/21: *Stop! or My Mom Will Shoot.* #8—*The Adventures of the Great Mouse Detective; Grand Canyon.* #9—*JFK.* #10—*Hook.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Shining Through.* #2—*Medicine Man.*

501. BELLMORE—MOVIES—(783-7200). *The Prince of Tides; Beauty & the Beast.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Final Analysis.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Final Analysis.* #2—*Shining Through.* #3—*Fried Green Tomatoes.* #4—*Grand Canyon.* #5—*JFK.* #6—Through 2/20: *The Prince of Tides.* Beg. 2/21: *Radio Flyer.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Wayne's World.* #2—*The Prince of Tides; Beauty and the Beast.* #3—*Shining Through.* #4—*The Hand That Rocks the Cradle.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Wayne's World.* #2—*The Adventures of the Great Mouse Detective.* #3—*Prince of Tides.* #4—*Grand Canyon.* #5—*The Hand That Rocks the Cradle.* #6—*JFK.* #7—*Fried Green Tomatoes.* #8—*Final Analysis.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Final Analysis.* #2—*Beauty & the Beast; Prince of Tides.* #3—*Father of the Bride.* #4—*The Adventures of the Great Mouse Detective; Bugsy.* #5—*Shining Through.* #6—*Wayne's World.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Final Analysis.* #2—*Fried Green Tomatoes.* #3—Through 2/20: *The Prince of Tides.* Beg. 2/21: *Stop! or My Mom Will Shoot.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*The Adventures of the Great Mouse Detective; Grand Canyon.* #2—*The Hand That Rocks the Cradle.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Star Trek VI; The Addams Family.* #2—*Bugsy.* #3—*Hook.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Adventures of the Great Mouse Detective.* #2—*Wayne's World.* #3—*Medicine Man.* #4—*Hook; Bugsy.* #5—*The Hand That Rocks the Cradle.* #6—*Beauty & the Beast; Father of the Bride.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Adventures of the Great Mouse Detective; Hook.* #2—*Father of the Bride; Grand Canyon.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Medicine Man.* #2—*Shining Through.* #3—*Grand Canyon.* #4—*Hook.* #5—*Bugsy.* #6—*The Fisher King.*

515. MALVERNE—TWIN—(599-6966). #1—*The Last Boy Scout; Kuffs.* #2—*The Addams Family; American Tail: Fievel Goes West.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Wayne's World.* #2—*Shining Through.* #3—*Bugsy.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Wayne's World.* #2—*The Adventures of the Great Mouse Detective; Grand Canyon.* #3—*The Hand That Rocks the Cradle.* #4—*Final Analysis.* #5—*Shining Through.* #6—*JFK.* #7—*Father of the Bride.* #8—Through 2/20: *Hook.* Beg. 2/21: *Radio Flyer.* #9—Through 2/20: *Beauty & the Beast; The Prince of Tides.* Beg. 2/21: *Stop! or My Mom Will Shoot.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Hand That Rocks the Cradle.* #2—*Medicine Man.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Final Analysis.* #2—*Shining Through.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Love Crimes; The Addams Family.* #2—*Alan & Naomi; American Tail: Fievel Goes West; Kuffs.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Cape Fear; Beauty & the Beast.* #2—*JFK.* #3—*Hook.* #4—*Final Analysis.* #5—*The Addams Family; Black Robe.* #6—*The Adventures of the Great Mouse Detective.* #7—*Alan & Naomi.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Fried Green Tomatoes.* #2—*The Hand That Rocks the Cradle.* #3—*Medicine Man.* #4—*Prince of Tides.* #5—*Grand Canyon.* #6—*Father of the Bride.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Fried Green Tomatoes.* #2—*The Adventures of the Great Mouse Detective; Father of the Bride.* #3—*The Hand That Rocks the Cradle.* #4—*Beauty & the Beast; The Prince of Tides.* #5—*JFK.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Final Analysis.* #2—*Wayne's World.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Medicine Man.* #2—*Grand Canyon.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*The Prince of Tides.* #2—*Fried Green Tomatoes.* #3—*JFK.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Shining Through.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Juice.* #2—*Beauty & the Beast; Juice.* #3—*Wayne's World.* #4—*Strictly Business.* #5—*Final Analysis.* #6—*Medicine Man.* #7—*The Last Boy Scout.* #8—*Hook.* #9—*The Addams Family.* #10—*Cape Fear; Bugsy.* #11—*Father of the Bride.* #12—*The Adventures of the Great Mouse Detective.* #13—*Freejack.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 2/20: *Final Analysis.* Beg. 2/21: *Stop! or My Mom Will Shoot.* #2—*The Hand That Rocks the Cradle.* #3—*Wayne's World.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Prince of Tides.* #2—*Fried Green Tomatoes.* #3—*Star Trek VI.* #4—*Grand Canyon.* #5—*JFK.* #6—*Shining Through.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Wayne's World.* #2—*High Heels.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Shining Through.* #2—Through 2/20: *Hook.* Beg. 2/21: *Radio Flyer.* #3—*The Prince of Tides.*

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601. BABYLON—SOUTH BAY—(587-7676). #1—*Wayne's World; Father of the Bride.* #2—*Beauty & the Beast; Medicine Man.* #3—*Fried Green Tomatoes; The Hand That Rocks the Cradle.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*JFK.* #2—*Final Analysis.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Final Analysis.* #2—*Hook.* #3—*The Hand That Rocks the Cradle.* #4—*Fried Green Tomatoes.* #5—*The Prince of Tides.* #6—*Shining Through.* #7—*The Addams Family; Star Trek VI.* #8—*Grand Canyon.* #9—*Kuffs; Beauty & the Beast.* #10—*Wayne's World.* #11—*JFK; Father of the Bride.* #12—*Medicine Man; The Adventures of the Great Mouse Detective.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Adventures of the Great Mouse Detective.* #2—*Grand Canyon.* #3—*Hook.* #4—*Father of the Bride.* #5—*Medicine Man.* #6—*JFK.* #7—*Juice.* #8—*Shining Through.* #9—*The Hand That Rocks the Cradle; Final Analysis.* #10—*The Prince of Tides; Wayne's World.* #11—*Fried Green Tomatoes; Bugsy.* #12—*Beauty & the Beast; Freejack; Final Analysis.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Wayne's World.* #2—*The Adventures of the Great Mouse Detective; The Prince of Tides.* #3—*Shining Through.* #4—*The Hand That Rocks the Cradle.* #5—Through 2/20: *JFK.* Beg. 2/21: *Stop! or My Mom Will Shoot.* #6—*Father of the Bride.* #7—Through 2/20: *Grand Canyon.* Beg. 2/21: *Radio Flyer.* #8—*Medicine Man.* #9—*Final Analysis.* #10—*Fried Green Tomatoes.*

611. CORAM—PINE—(698-6442). #1—*Medicine Man.* #2—*Shining Through.* #3—*Beauty & the Beast; The Hand That Rocks the Cradle.* #4—*Wayne's World; The Adventures of the Great Mouse Detective.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Wayne's World.* #2—*Final Analysis.* #3—*Fried Green Tomatoes.* #4—*Medicine Man.* #5—Through 2/20: *Shining Through.* Beg. 2/21: *Radio Flyer.*

613. ELWOOD—ELWOOD—(499-7800). #1—*The Hand That Rocks the Cradle.* #2—*Medicine Man.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Grand Canyon.* #2—*Beauty & the Beast; The Prince of Tides.* #3—*Final Analysis.* #4—*Wayne's World.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Fried Green Tomatoes.*

618. ISLIP—ISLIP—(581-5200). #1—*Wayne's World.* #2—*Shining Through.* #3—*Beauty & the Beast; Father of the Bride.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*The Adventures of the Great Mouse Detective; The Prince of Tides.* #2—*Fried Green Tomatoes.* #3—*Shining Through.* #4—*Medicine Man.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 2/20: *The Addams Family.* Beg. 2/21: *Frankie & Johnny.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Final Analysis.* #2—*Grand Canyon.* #3—*The Hand That Rocks the Cradle.* #4—*Shining Through.* #5—*The Adventures of the Great Mouse Detective; The Prince of Tides.* #6—*Beauty & the Beast; The Addams Family.* #7—*JFK.* #8—*Father of the Bride.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 2/20: *The Addams Family.* Beg. 2/21: *Frankie & Johnny.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Wayne's World.* #2—*The Adventures of the Great Mouse Detective; Kuffs.* #3—*The Prince of Tides.* #4—*Father of the Bride.* #5—Through 2/20: *Grand Canyon.* Beg. 2/21: *Stop! or My Mom Will Shoot.* #6—*Final Analysis.* #7—*JFK.* #8—*The Hand That Rocks the Cradle.* #9—*Fried Green Tomatoes.* #10—*Shining Through.* #11—Through 2/20: *Hook.* Beg. 2/21: *Radio Flyer.* #12—*Medicine Man.* #13—*Beauty & the Beast; Bugsy.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Final Analysis.* #2—*Beauty & the Beast; Grand Canyon.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Antonia & Jane.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Medicine Man.* #2—*The Adventures of the Great Mouse Detective; Grand Canyon.* #3—*Final Analysis.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 2/20: *The Addams Family.* Beg. 2/21: *Frankie & Johnny.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Prince of Tides.* #2—*Grand Canyon.* #3—Through 2/20: *JFK.* Beg. 2/21: *Shining Through.* #4—Through 2/20: *The Hand That Rocks the Cradle.* Beg. 2/21: *Stop! or My Mom Will Shoot.* #5—*The Adventures of the Great Mouse Detective; Bugsy.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Wayne's World.* #2—*Final Analysis.* #3—*The Hand That Rocks the Cradle.*

636. WEST ISLIP—TWIN—(669-2626). #1—*The Adventures of the Great Mouse Detective; Grand Canyon.* #2—*Medicine Man.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Medicine Man.* #2—*Wayne's World.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 2/20: *Hook.* Beg. 2/21: *JFK.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Shining Through.* #2—*Fried Green Tomatoes.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*JFK.* #2—*Bugsy.* #3—Through 2/20: *Hook.* Beg. 2/21: *Radio Flyer.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Prince of Tides.* #2—*Beauty & the Beast; The Hand That Rocks the Cradle.*

704. HARRISON—CINEMA—(835-9800). *Wayne's World.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Hook.* #2—*Medicine Man.* #3—*Wayne's World; Fried Green Tomatoes.* #4—*Grand Canyon.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Final Analysis.* #2—*The Adventures of the Great Mouse Detective; Bugsy.* #3—*Grand Canyon.* #4—*Medicine Man.* #5—*Fried Green Tomatoes.* #6—*The Hand That Rocks the Cradle.* #7—*Wayne's World.* #8—*Beauty & the Beast; The Prince of Tides.* #9—*Shining Through.* #10—*Father of the Bride.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Shining Through.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—*Bugsy.* #4—Through 2/20: *JFK.* Beg. 2/21: *Radio Flyer.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Medicine Man.* #2—*Final Analysis.* #3—*Beauty & the Beast.* #4—*The Adventures of the Great Mouse Detective; Wayne's World.* #5—*Grand Canyon.*

714. PEEKSKILL—BEACH—(737-6262). #1—*The Adventures of the Great Mouse Detective.* #2—*Hook; JFK.* #3—*Final Analysis.* #4—*Father of the Bride.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Medicine Man.* #2—*The Hand That Rocks the Cradle.* #3—*Shining Through.* #4—*Wayne's World.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Fried Green Tomatoes.*

718. RYE—RYE RIDGE—(939-8177). #1—*Father of the Bride.* #2—*The Adventures of the Great Mouse Detective; Fried Green Tomatoes.*

719. SCARSDALE—FINE ARTS—(723-6699). *Hear My Song.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Shining Through.* #2—*Father of the Bride.* #3—*The Hand That Rocks the Cradle.* #4—*The Adventures of the Great Mouse Detective; Beauty and the Beast.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Wayne's World.* #2—*The Prince of Tides.* #3—*Fried Green Tomatoes.* #4—Through 2/20: *Juice.* Beg. 2/21: *Stop! or My Mom Will Shoot.* #5—*Final Analysis.* #6—*Grand Canyon.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Fried Green Tomatoes.* #2—*Final Analysis.* #3—Through 2/20: *Grand Canyon.* Beg. 2/21: *Radio Flyer.* #4—*The Adventures of the Great Mouse Detective; Bugsy.* #5—*JFK.* #6—*The Prince of Tides.* #7—Through 2/20: *Hook.* Beg. 2/21: *Stop! or My Mom Will Shoot.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Final Analysis.* #2—*Cape Fear.* #3—*Medicine Man.* #4—*Beauty & the Beast.* #5—*The Hand That Rocks the Cradle.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Wayne's World.* #2—*Medicine Man.* #3—*Fried Green Tomatoes.* #4—*Father of the Bride; The American Tail: Fievel Goes West.* #5—*The Hand That Rocks the Cradle; Beauty & the Beast.* #6—*The Adventures of the Great Mouse Detective; The Prince of Tides.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Shining Through.* #2—*Final Analysis.*

757. NYACK—CINEMA EAST—(358-6631). *Medicine Man.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Shining Through.* #2—*The Adventures of the Great Mouse Detective; Grand Canyon.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Final Analysis.*

762. SPRING VALLEY—PIX—(425-1132). #1—*The Hand That Rocks the Cradle.* #2—*Cape Fear; The American Tail: Fievel Goes West.*

764. LAFAYETTE—(357-6030). *Beauty & the Beast; The Prince of Tides.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Fried Green Tomatoes.* #2—*Hook.*

801. DANBURY—CROWN CINE—(743-2200). #1—*The Prince of Tides.* #2—*Grand Canyon.* #3—*The Adventures of the Great Mouse Detective; Shining Through.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Beauty & the Beast; Medicine Man.* #2—*JFK.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Wayne's World.* #2—*The Hand That Rocks the Cradle.* #3—*Final Analysis.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Father of the Bride.* #2—*Shining Through.*

807. GREENWICH—CINEMA—(869-6030). #1—*Bugsy.* #2—*Fried Green Tomatoes.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Medicine Man.* #2—*Beauty & the Beast; JFK.* #3—*The Prince of Tides.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Shining Through.* #2—Through 2/20: *The Prince of Tides.* Beg. 2/21: *Radio Flyer.*

810. NORWALK—CINEMA—(838-4504). #1—*Medicine Man.* #2—*The Hand That Rocks the Cradle.*

813. SOUTH NORWALK—SONO—(866-9202). 2/14–20: *Madame Bovary.* 2/21–24: *Antonia & Jane* (1991); *Dead Again* (1991). 2/25–27: *The Station* (1992).

815. STAMFORD—CROWN AVON—(324-9205). #1—*The Adventures of the Great Mouse Detective.* #2—*Wayne's World.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Final Analysis.* #2—*Shining Through.* #3—*Grand Canyon.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Hook.* #2—*Father of the Bride; The Hand That Rocks the Cradle.*

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818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Hand That Rocks the Cradle.* #2—*Hook.* #3—*Wayne's World.* #4—Through 2/20: *Beauty & the Beast; Bugsy.* Beg. 2/21: *Stop! or My Mom Will Shoot.* #5—*Final Analysis.* #6—*The Adventures of the Great Mouse Detective; Freejack.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Wayne's World; The Adventures of the Great Mouse Detective.* #2—*Beauty & the Beast.* #3—*Father of the Bride; JFK.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Wayne's World.* #2—*Beauty & the Beast; The Prince of Tides.* #3—*Grand Canyon.* #4—*The Adventures of the Great Mouse Detective; Bugsy.*

821. WESTPORT—POST—(227-0500). *Fried Green Tomatoes.*

822. WILTON—CINEMA—(762-5678). *Final Analysis.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Shining Through.* #2—*Wayne's World.* #3—*Beauty & the Beast.* #4—*Kuffs.* #5—*JFK; Final Analysis.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*Wayne's World.* #2—*The Hand That Rocks the Cradle; The Adventures of the Great Mouse Detective.* #3—*Grand Canyon.* #4—*Final Analysis.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Grand Canyon; The Adventures of the Great Mouse Detective.* #2—*Beauty & the Beast; The Prince of Tides.* #3—*Wayne's World.* #4—*Hook.* #5—*Father of the Bride.* #6—*The Hand That Rocks the Cradle.* #7—*Shining Through.* #8—*Final Analysis.* #9—*Juice.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Hook.* #2—*Father of the Bride.* #3—*The Prince of Tides.* #4—*The Adventures of the Great Mouse Detective;* Freejack. #5—*Fried Green Tomatoes.* #6—*Beauty and the Beast; Bugsy.* #7—*JFK.* #8—*Medicine Man.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Wayne's World.* #2—*The Hand That Rocks the Cradle.* #3—*Juice.* #4—*Shining Through.* #5—*Final Analysis.* #6—*Wayne's World.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Grand Canyon.* #2—*Madam Bovary; Hook.* #3—Freejack.

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Grand Canyon; Juice.* #2—*Freejack; Hook.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Wayne's World.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Addams Family.* #2—*Juice.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Wayne's World.* #2—*Shining Through.* #3—*Beauty & the Beast.* #4—*The Inner Circle; Father of the Bride.* #5—*The Adventures of the Great Mouse Detective; Grand Canyon.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Grand Canyon.* #2—*Fried Green Tomatoes.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Medicine Man.* #2—*The Hand That Rocks the Cradle.* #3—*Fried Green Tomatoes.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*The Adventures of the Great Mouse Detective; Father of the Bride.* #2—*Hook; Beauty & the Beast.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Shining Through.* #2—*Medicine Man.* #3—*Juice.* #4—*Juice; Beauty & the Beast.* #5—*The Last Boy Scout; Freejack.* #6—*Wayne's World.* #7—*The Hand That Rocks the Cradle.* #8—*Final Analysis.* #9—*Grand Canyon.* #10—*The Adventures of the Great Mouse Detective.* #11—*Hook.* #12—*Kuffs.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Final Analysis.* #2—*The Prince of Tides.* #3—*JFK.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Final Analysis.* #2—*Father of the Bride; The Adventures of the Great Mouse Detective.* #3—*Shining Through.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Great Mouse Detective; Father of the Bride.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Fried Green Tomatoes.* #2—*Bugsy.*

932. ELIZABETH—ELMORA—(352-3483). *Hook.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Wayne's World.* #2—*Final Analysis.* #3—*The Hand That Rocks the Cradle.* #4—*Beauty & the Beast; JFK.* #5—*Shining Through.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*The Adventures of the Great Mouse Detective; Father of the Bride.* #2—*Beauty & the Beast; The Hand That Rocks the Cradle.* #3—*Shining Through.* #4—*JFK.* #5—*The Prince of Tides; Wayne's World.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Double Life of Véronique.*

936. UNION—UNION—(686-4373). #1—*Wayne's World.* #2—*The Prince of Tides.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—Through 2/20: *Hook.* Beg. 2/21: *Radio Flyer.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Great Mouse Detective; Medicine Man.* #2—*Father of the Bride.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Beauty & the Beast.* #2—*The Prince of Tides.* #3—*Father of the Bride.* #4—*Wayne's World.* #5—*Grand Canyon; The Hand That Rocks the Cradle.*

951. CLOSTER—CLOSTER—(768-8800). *Medicine Man.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Wayne's World.* #2—*Medicine Man.* #3—*Father of the Bride; Beauty & the Beast.* #4—*The Hand That Rocks the Cradle.*

953. EMERSON—QUAD—(261-1000). #1—*Wayne's World.* #2—*The Hand That Rocks the Cradle.* #3—*Grand Canyon; Hook.* #4—*The Adventures of the Great Mouse Detective; Bugsy.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Final Analysis.* #2—*Shining Through.*

959. PARAMUS—CINEMA 35—(845-5070). *Rush; The Addams Family.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*The Hand That Rocks the Cradle.* #2—*Beauty & the Beast; Bugsy.* #3—*Grand Canyon.* #4—*The Prince of Tides.* #5—*Wayne's World.* #6—*Hook.* #7—*Medicine Man.* #8—*Shining Through.* #9—*Hook.* #10—*JFK.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*The Adventures of the Great Mouse Detective; Juice.* #2—*Father of the Bride.* #3—*Final Analysis.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Medicine Man.* #2—*Fried Green Tomatoes.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Shining Through.* #2—*Fried Green Tomatoes.* #3—*Grand Canyon; Hook.* #4—*Beauty & the Beast; Bugsy.* #5—*Medicine Man.* #6—*Wayne's World.* #7—*Final Analysis.* #8—*JFK.* #9—*The Prince of Tides.* #10—*Father of the Bride; The Hand That Rocks the Cradle.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*The Prince of Tides.* #2—*My Girl.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Wayne's World.* #2—*Shining Through.* #3—*Grand Canyon.* #4—*The Hand That Rocks the Cradle.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Father of the Bride.* #2—*Final Analysis.* #3—*Madame Bovary; The Adventures of the Great Mouse Detective*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Shining Through.* #2—*Fried Green Tomatoes.* #3—*Final Analysis.* #4—*The Adventures of the Great Mouse Detective; Bugsy.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Fried Green Tomatoes; Medicine Man.* #2—*Beauty & the Beast; Father of the Bride.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Final Analysis.* #2—*Shining Through.* #3—Through 2/20: *JFK.* Beg. 2/21: *Radio Flyer.* #4—*The Prince of Tides.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ New films recommended by *New York's* critic.

★ THE ADDAMS FAMILY—(1 hr. 42 min.; 1991) The plot is ramshackle at best—Uncle Fester comes back, but is it really Uncle Fester?—yet this gentle graveyard comedy, directed by cinematographer Barry Sonnenfeld, moves confidently from one silky joke to the next. Sonnenfeld and writers Caroline Thompson and Larry Wilson have captured the deadpan ghoulish chic of Charles Addams's great cartoon creation. (12/2/91) PG-13. **38, 58, 156, 160, 306, 320, 510, 515, 521, 522, 530, 606, 620, 621, 623, 633, 911, 959**

THE ADVENTURES OF THE GREAT MOUSE DETECTIVE—(1 hr. 12 min.; 1992) The master mouse detective Basil goes up against his old rival, the villainous Professor Ratigan, to save a famous toy-maker. G. **10, 20, 26, 36, 44, 67, 87, 152, 155, 157, 158, 160, 200, 206, 211, 213, 217, 218, 219, 220, 300, 303, 307, 309, 314, 319, 400, 406, 505, 506, 509, 512, 513, 517, 522, 524, 530, 606, 608, 610, 611, 619, 621, 625, 632, 634, 636, 706, 709, 714, 718, 722, 724, 755, 759, 801, 815, 818, 819, 820, 901, 902, 904, 912, 918, 919, 922, 930, 934, 938, 953, 962, 969, 970**

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is no more than moderately entertaining, but the 30-year-old Kidron has some talent, and she may find her style later on. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy Antonia (Saskia Reeves). The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. (10/28/91) NR. **10, 630, 813**

AT PLAY IN THE FIELDS OF THE LORD—(3 hrs. 5 min.; 1991) Hector Babenco has preserved the moral intelligence of Peter Matthiessen's 1965 novel but lost much of its adventure-story kick. Aidan Quinn is Martin Quarrier, a nerdy evangelist sent to convert an Amazonian tribe, the Niaruna; yet the Niaruna are also being invaded by another sort of savior: Lewis Moon (Tom Berenger), a half-Cheyenne mercenary pilot who joins the tribe in hopes of protecting it from land-grabbing whites. Though Babenco sometimes grows ploddingly romantic about the sphinxlike Indians, his movie has emotional force. (Powers, 12/9/91) R. **61**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. **10, 20, 20, 40, 55, 89, 152, 158, 160, 206, 214, 222, 301, 306, 309, 319, 400, 406, 501, 504, 506, 512, 517, 522, 524, 530, 601, 606, 608, 611, 616, 618, 621, 625, 627, 703, 706, 709, 722, 753, 755, 764, 802, 808, 818, 819, 820, 900, 902, 904, 912, 918, 919, 933, 934, 950, 952, 961, 965, 971**

BLACK ROBE—(1 hr. 40 min.; 1991) Reviewed in this issue. R. **3, 38, 59, 522, 601, 627, 703, 709**

★ BUGSY—(2 hrs. 18 min.; 1991) Suave, romantic, witty. After years of dodging, hedging, and dithering, Warren Beatty plays Benjamin Siegel, the Mafia murderer, dandy, and "sportsman" who founded Las Vegas and he gives a complex and rousing performance. Bugsy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. The script, by James Toback, is audacious, at times hilarious; the direction, by Barry Levinson, slightly hyper but with a tragic undertow, is often masterly. (12/16/91) R. **9, 19, 26, 33, 60, 67, 85, 155, 160, 206, 210, 217, 219, 300, 302, 304, 310, 313, 315, 319, 400, 506, 510, 512, 514, 516, 530, 608, 625, 634, 702, 706, 708, 724, 807, 818, 820, 904, 931, 953, 961, 965, 970**

CAPE FEAR—(2 hrs. 17 min. 1991) Martin Scorsese's jangled new version of the classic 1962 thriller is too jumpy to be much fun. Nick Nolte takes the old Gregory Peck role—the head of a family in a small southern town under siege from a psychotic ex-con (Robert De Niro in the Robert Mitchum role). Now chaos is inside the family, too—in the mixed emotions of Nolte's unfulfilled wife (Jessica Lange) and unhappy daughter (Juliette Lewis). De Niro, in long, inky hair, and sporting a malicious little smile, seems to be made up of genius-homicidal maniacs from many old movies; he has so many attributes that he's hardly credible as a human being. Scorsese has added psychological resonance to pulp material, and rather than deepening it he's just made it unpleasant. Written by Wesley Strick, who adapted the old James R. Webb screenplay, which, in turn, was based on a novel by John D. Macdonald. (11/25/91) R. **20, 31, 59, 68, 89, 150, 160, 320, 522, 530, 753, 762**

CLOSE MY EYES—(1 hr. 49 min.; 1992) A brother and sister who have been raised separately hestitantly embark on a romantic love affair one hot summer at the end of the Thatcher era in England. Dir. Stephen Poliakoff. With Alan Rickman and Saskia Reeves. R. **14**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

★ THE DOUBLE LIFE OF VÉRONIQUE—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel, or we sense another self, a watcher, who's somehow following our every move. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. **81, 935**

★ EUROPA, EUROPA—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. If anatomy is destiny, circumcision, in the twentieth century, is predestination. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. Holland has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. (7/15/91) R. **14**

FATHER OF THE BRIDE—(1 hr. 41 min.; 1991) A remake of the old Spencer Tracy–Elizabeth Taylor comedy about a dad who won't let go of his daughter, and pretty much a miss. Steve Martin, who is really too young for this sort of thing, appears in the Tracy role as George Banks and practically swallows his tongue when he hears that young Annie (Kimberly Williams), 22, is heading to the altar. Charles Shyer, directing for the first time, must have encouraged Martin to be as broad as possible, and we kept wondering what the hippest comic in the movies was doing in material this square. Incest would perhaps be a better solution to George's problems than all this overwrought humiliation. Diane Keaton plays George's wife and is given nothing to do but grin at his discomfort. Martin Short, his hair teased, wrestling with an indecipherable Hungaro-Litho-Slovak accent, is funny for a while as a fussy wedding coordinator, but Short is forced to draw too much on his powers of caricature. (1/13/92) PG. **21, 36, 44, 89, 152, 200, 213, 219, 305, 307, 314, 322, 406, 506, 512, 513, 517, 523, 524, 530, 601, 606, 608, 610, 618, 621, 625, 706, 714, 718, 722, 755, 805, 817, 819, 902, 904, 912, 918, 922, 930, 934, 938, 950, 952, 962, 965, 969, 971**

FINAL ANALYSIS—(2 hrs. 4 min.; 1992) In his new thriller, Phil Joanou tries to puff himself up to fill the legendary silhouette of Alfred Hitchcock. Richard Gere plays Isaac Barr, a crack San Francisco psychiatrist who gets involved with two sisters: his hot-to-trot patient Diana (Uma Thurman) and the even hotter-to-trot Heather (Kim Basinger), an unhappy beauty who's married to a gangster. Minutes after Isaac hops into the sack with the beleaguered Heather, her husband's a corpse, and Isaac's sucked into the familiar whirlpool of desire, perfidy, blood, doom. With its mysterious sisters, prodigal plot twists, and pseudo-Hitchcockian finale in a storm-lashed lighthouse, the movie has the trappings of a classic suspense picture—it keeps you guessing. But like most neo-*noirs*, it cranks out clever surprises instead of exploring the psychic darklands where character and fate inescapably merge. Not only does Wesley Strick's scriptcheat in annoying ways, Joanou fumbles what should be its niftiest irony: Isaac's a cocksure shrink who doesn't have a clue what makes the people around him tick. The minky-maned Gere is too smug an actor to make an engaging hero, and here he's utterly blank; he gives off all the erotic heat of a videotaped fireplace. Amazingly, the movie's oomph comes from Basinger. Still, it's hard to get enthusiastic about yet another movie about predatory womanhood. (Powers, 2/17/92) R. **7, 18, 24, 33, 60, 67, 85, 152, 155, 158, 160, 204, 210, 211, 214, 217, 218, 219, 220, 222, 300, 306, 307, 313, 317, 318, 406, 502, 503, 505, 506, 507, 517, 520, 522,**

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524, 530, 532, 603, 606, 608, 608, 610, 612, 616, 621, 625, 627, 632, 635, 706, 709, 714, 723, 724, 753, 756, 760, 803, 816, 818, 822, 900, 901, 902, 905, 919, 920, 922, 933, 956, 962, 965, 969, 970, 972

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses. Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. See it in a spirit of tolerance and wit for the good moments. (9/30/91) R. **38, 42, 65, 514**

★ **FOR THE BOYS**—(2 hrs. 28 min.; 1991) Obvious in some ways and, we suppose, ripely sentimental, but it's also remarkably powerful, effective, and funny. Bette Midler and James Caan play a pair of legendary entertainers who dislike each other but who perform for the troops, cracking jokes through many wars. The flashback structure is corny, but within the conventional framework, the movie, written by Marshall Brickman and the team of Neal Jimenez and Lindy Laub (Jimenez and Laub wrote the original story), is often sharp and emotionally vivid. (12/2/91). R. **52, 615**

FREEJACK—(1 hr. 50 min.; 1992) A race-car driver (Emilio Estevez) crashes into the year 2009—literally. There he is pursued by a futuristic bounty hunter (Mick Jagger) and shmoozed by a slick salesman (Anthony Hopkins) selling immortality. Dir. by Geoff Murphy. R. **18, 33, 158, 160, 314, 530, 608, 818, 904, 906, 908, 919**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Directed by Jon Avnet. PG-13. **5, 19, 19, 53, 83, 200, 206, 214, 219, 304, 313, 315, 406, 503, 505, 507, 523, 524, 527, 533, 601, 606, 608, 610, 612, 617, 619, 625, 700, 705, 706, 716, 718, 723, 724, 755, 800, 807, 821, 904, 916, 917, 931, 964, 965, 970, 971**

★ **GRAND CANYON**—(2 hrs. 20 min.; 1991) Lawrence Kasdan has made a film about the collapse of civic life in America. It's also about a few people who refuse to accept the mess as routine and who fight against it. The movie has patches of glumness and self-consciousness, and it ends disappointingly, with a a life-affirming surge of emotion that isn't very helpful. Initially, Mack (Kevin Kline), a wealthy liberal lawyer, is saved by a black auto mechanic, Simon (Danny Glover), from four young black men who try to remove him from his Lexus. This introduces a whole series of incidents, major and minor, illustrating themes of danger, chance, and social accommodation. The other major players are Mack's wife, Claire (Mary McDonnell), who adopts an abandoned baby; his best friend, Davis (Steve Martin), a producer of crass, violent action movies; and his secretary, Dee (Mary-Louise Parker), who is having an affair with Mack (1/13/92) R. **19, 48, 80, 152, 160, 200, 206, 213, 219, 220, 302, 304, 311, 315, 319, 321, 406, 503, 505, 509, 513, 514, 517, 523, 526, 533, 606, 608, 610, 616, 621, 625, 627, 632, 634, 636, 705, 706, 708, 709, 723, 724, 759, 801, 816, 820, 901, 902, 906, 908, 912, 916, 919, 937, 950, 953, 961, 965, 967**

THE HAND THAT ROCKS THE CRADLE—(1 hr. 50 min.; 1991) A busy career woman (Annabella Sciorra) hires a nanny (Rebecca De Mornay) to help out around the house. But this seemingly perfect mother's helper wants more than a job: She wants the husband, the kid, the house—and she'll do anything to get them. R. **2, 10, 19, 26, 34, 55, 66, 85, 91, 152, 156, 157, 158, 160, 200, 208, 211, 213, 216, 218, 220, 222, 300, 305, 314, 317, 318, 322, 401, 406, 504, 505, 509, 512, 517, 519, 523, 524, 532, 601, 606, 608, 610, 611, 613, 621, 625, 634, 635, 703, 706, 715, 722, 753, 755, 762, 803, 810, 817, 818, 901, 902, 905, 917, 919, 933, 934, 950, 952, 953, 961, 965, 967**

HARD PROMISES—(1 hr. 35 min.; 1992) Can Joey Coalter, a charming rogue with wanderlust, win his ex-wife back before she marries a dependable appliance salesman? He has 24 hours to try in this romantic comedy. Directed by Martin Davidson. With Sissy Spacek, William Peterson, and Brian Kerwin. PG. **12**

★ **HEAR MY SONG**—(1 hr. 44 min.; 1992) After a rocky beginning, this new and extremely vulnerable Irish comedy reaches a level of deeply gratifying charm; it reveals a culture bursting with jokes and music, eager to show off. In an unnamed English city, Mickey (Adrian Dunbar), a conniving young Irish theater impresario, wants to book entertainment suitable for the Irish community. He imports a legendary tenor—the incomparable Josef Locke, who had tax problems and fled England for his native Ireland 25 years earlier. A man shows up claiming to be Locke, but he's an impostor. Disgraced, Mickey returns to Ireland to find the real thing. Peter Chelsom, who wrote the screenplay (with Dunbar) and also directs, has a terrific touch—eccentric yet sure and light. The show-business scenes, staged in semi-satirical style, are affectionate and funny, and when Chelsom takes us across the sea to Ireland, we seem to enter a realm of fable—lyrical as roses yet raw as whiskey. With Ned Beatty, showing tremendous panache as the formidable Locke. (2/10/92) R. **10, 63, 719**

HIGH HEELS—(1 hr. 55 min.; 1991) In Spanish with English subtitles. Madrid bad boy Pedro Almodóvar, spanking his favorite ideas until they turn red with pleasure, is back in form, playing deliriously dirty, funny, and perverse games in this mother-daughter soap opera done in mock-bathetic style. Emotion as performance, impersonation as possession, the theatricality of the real and the authenticity of the theatrical—all of Almódovar's themes are there, in bright designer colors, arrayed for our enjoyment. An immense friendliness and sympathy pours out of Almodóvar's work. Crazy as he is, he wants to make contact with everyone. With Marisa Paredes as a great singer-actress who returns to Madrid and the daughter she abandoned years earlier.(12/16/91) R. **9, 81, 534**

HOOK—(2 hrs. 13 min.; 1991) Steven Spielberg appears to have lost his sense of timing, his feeling for rhythm and pace and involvement. *Hook* has physical movement without physical excitement. Robin Williams is touching as the grown-up Peter, a leveraged-buy-out king who has lost touch with his children. But after Captain Hook (Dustin Hoffman) snatches the children away, and Julia Roberts shows up as a grinning, hotpants Tinkerbell, the movie becomes an embarrassment. As Hook, Dustin Hoffman chews on his ratty wig and displays his teeth and nose and painted eyebrows with theatrical relish. His professionalism is a relief. The rest of the movie is corporate whimsy. (1/6/92) PG. **18, 33, 59, 67, 152, 158, 160, 200, 208, 219, 300, 304, 307, 310, 315, 319, 406, 510, 512, 513, 514, 517, 522, 530, 600, 606, 608, 625, 639, 702, 705, 714, 724, 800, 817, 818, 902, 904, 906, 908, 918, 919, 932, 937, 953, 961, 965**

THE INNER CIRCLE—(2 hrs. 17 min.; 1991) One summer night in 1939, a humble projectionist is summoned from his wedding bed by the KGB and driven to the Kremlin to show films to a very special audience of one—Stalin. An inside look at the era through the eyes of Stalin's personal movie projectionist from 1935 to 1953. PG-13. **10, 45, 912**

INTO THE SUN—(1 hr. 40 min.; 1992) A bratty young actor seeks the advice of a disciplined, unbending Air Force captain in preparation for an upcoming film role as a fighter pilot. Directed by Deborah Moore. PG-13. **33, 310**

★ **JFK**—(3 hrs. 8 min.; 1991) All right, everybody, calm down. It's just a *movie*, remember? And as a movie, some of it is stunning. Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information, speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone displays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissects it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. He gives alternate versions, works out suppositions. Monochromatic performance from Costner; good performances from Gary Oldman as Oswald and Tommy Lee Jones as alleged conspirator Clay Shaw; much grandstanding from Stone and his screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. (1/6/92) R. **9, 19, 24, 64, 79, 160, 204, 210, 219, 301, 311, 318, 406, 503, 505, 517, 522, 524, 527, 533, 603, 606, 608, 610, 621, 625, 634, 639, 702, 708, 714, 724, 802, 808, 819, 900, 904, 920, 933, 934, 961, 965, 972**

JUICE—(1 hr. 34 min.; 1992) The first movie directed by Ernest R. Dickerson—Spike Lee's cinematographer—is well acted and well shot, but it's essentially a commercial exercise, unconscious of itself or its place in the world. In Harlem, four high-school boys, aimless and determined to do *something*, go from ripping off record stores to ripping off a corner grocery store, an act that leaves the owner of the store with a bullet in the head. The four boys are in the grip of a destructive way of life, and the movie seems to accept the senselessness of that life with something like complacence. Dickerson has a casual sense of humor that bodes well, but he's trapped, like the people who made *New Jack City*, in the dumb commercial strategy of exciting the audience with crime and then moralizing over what earlier excited them. (2/3/92) R. **12, 18, 36, 52, 91, 150, 152, 157, 158, 158, 160, 208, 211, 214, 218, 300, 305, 307, 314, 530, 530, 608, 723, 902, 905, 908, 911, 919, 919, 962**

KAFKA—(1 hr. 28 min.; 1991) Jeremy Irons, of the ghost-white skin and deep-socket skull, makes a gloomily impressive Franz Kafka, but the most famous neurotic of the century should probably not be the hero of a movie. An academic thriller, *Kafka* was written by Lem Dobbs and directed by Steven Soderbergh, and it's the kind of failure that is more painful than the usual low-minded botch. The movie is set in Prague, in 1919, and might be described as a literal-minded Gothic fantasia on Kafka's life and themes. Kafka, trying to find out why a friend has disappeared, gets caught up with some shadowy anarchists and the police. After chasing around Prague's convoluted geography, he enters the Castle—the ruling center overlooking the city—and encounters some mad scientists doing experiments on human beings. Soderbergh does period re-creation and expressionist nightmare, and some of the movie—the atmosphere in Kafka's insurance office, foir instance—is highly effective in a limited way. But mostly *Kafka* is a mistake. (2/3/92) PG-13. **50**

KUFFS—(1 hr. 40 min.; 1991) After his brother is gunned down in the line of duty, a 21-year-old high-school dropout (Christian Slater) inherits a private police-patrol service and a personal vendetta. PG-13. **150, 319, 515, 521, 606, 625, 900, 919**

THE LAST BOY SCOUT—(1 hr. 47 min.; 1991) Bruce Willis and Damon Wayans play an ex–CIA agent and a former football player who join forces to save the girl in a murder-mystery directed by Tony Scott. R. **33, 51, 158, 160, 515, 530, 919**

LIFE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English suburb. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, and Jim Broadbent. NR. **14, 38**

LOVE CRIMES—(1 hr. 30 min.; 1992) Lizzie Borden directs an erotic thriller about an ambitious prosecuting attorney (Sean Young) who seeks out an alleged rapist (Patrick Bergin) for some dangerous—and kinky—games. R. **18, 33, 160, 521**

THE LUNATIC—(1 hr. 33 min.; 1992) A ribald comedy set in a small Jamaican village, about an unusual ménage à trois consisting of a good-natured vagabond, a lusty German tourist, and a multitalented butcher. R. **13, 309**

MADAME BOVARY—(2 hrs. 10 min.; 1991) In French with English subtitles. Claude Chabrol's close adaptation of Flaubert's classic novel about a bored housewife (Isabelle Huppert)and her ill-fated attempts to escape her bourgeois life. PG. **3, 43, 813, 906, 969**

MEDICINE MAN—(1 hr. 44 min.; 1992) A renegade research scientist (Sean Connery) and his assistant (Lorraine Bracco) are deep in the Brazilian jungle, on the verge of finding a cure for cancer—but first the ambitious duo must save the rain forest. PG-13. **10, 19, 26, 36, 55, 66, 85, 152, 158, 160, 203, 210, 215, 216, 220, 222, 304, 306, 308, 312, 314, 316, 319, 401, 500, 512, 514, 519, 523, 526, 530, 601, 606, 608, 610, 611, 612, 613, 619, 625, 632, 636, 638, 705, 706, 709, 715, 753, 755, 757, 802, 808, 810, 904, 917, 919, 938, 951, 952, 961, 964, 965, 971**

MEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera compa-

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ny staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo. With Niels Arestrup. PG-13. **7, 18, 54**

MISSISSIPPI MASALA—(1 hr. 58 min.; 1992) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Though they get along with the black folks of Greenwood, they also look down on them; in turn, they are patronized by the whites. Nair links the two communities, outsiders of color. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. From moment to moment the movie is scrappy; Nair simply isn't good at staging action. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius—very responsible, a bit square—with dignity and force. (2/10/92) R. **3, 43**

★ **MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. The sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **3**

NAKED LUNCH—(1 hr. 55 min.; 1991) David Cronenberg's adaptation of the classic underground novel is closer in style to *Barton Fink* than to William Burroughs. Drawing on events from Burroughs's life, this brilliant yet slight movie is less an assault on star-spangled decency than an amusingly hallucinatory fable about the origins of the book whose title it shares. Set in 1953 New York City and the imaginary North African territory of Interzone (which is equal parts Tangier and hell), it focuses on Burroughs's alter-ego, William Lee (Peter Weller), a man "addicted to something that doesn't exist" —writing. Although the movie's filled with bad sights—icky secretions, needles gouging into arms—*Naked Lunch* isn't really a gross-out movie. It's about the psychic pain that transforms Lee/Burroughs into an artist. Although the supporting cast couldn't be better (does Judy Davis ever put a foot wrong?), the knockout performance is by Weller. Minute by minute, Cronenberg's picture is a small masterpiece—moody, elegant, funny as hell. But the movie's triumph is more stylistic than emotional. The most disturbing thing about *Naked Lunch* is that it isn't in the least disturbing. (Powers, 1/20/92) R. **7, 46, 59**

★ **PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **10**

★ **THE PRINCE OF TIDES**—(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. There, he encounters psychoanalysis, Jews, dinner parties, homosexuals, and other forces of the big city, all of which work on him, combining to open up his soul. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-rate work out of the other actors. But as the New York psychoanalyst Susan Lowenstein, she is like a piece of waxed fruit with long nails. (12/16/91) R. **9, 20, 25, 31, 62, 67, 87, 152, 200, 206, 214, 217, 219, 302, 304, 313, 315, 319, 406, 501, 503, 504, 505, 506, 507, 517, 523, 524, 527, 533, 600, 606, 608, 610, 616, 619, 621, 625, 634, 703, 706, 708, 723, 724, 755, 764, 801, 808, 809, 820, 902, 904, 920, 934, 936, 937, 950, 961, 965, 966, 972**

RADIO FLYER—(1 hr. 54 min.; 1992) When their new stepfather turns volatile, two brothers draw on their imaginations, belief in the impossible, and a souped-up little red wagon, to create "The Big Idea." Dir. Richard Donner. With Lorraine Bracco, John Heard, Elijah Wood, and Joseph Mazzello. PG-13. **9, 19, 24, 31, 59, 67, 85, 302, 304, 310, 319, 406, 503, 517, 600, 610, 612, 702, 708, 724, 809, 937, 972**

ROMEO & JULIA—(1 hr. 34 min.; 1992) In a modern-day *Romeo and Juliet*, two people, after discovering—mistakenly—that they have a fatal disease, go separately to the Brooklyn Bridge to end it all. There they meet, discover their mutual predicament, and change the downward course of each other's lives. NR. **14**

★ **RUSH**—(2 hrs.; 1991) About two narcs who get in too deep, and though the needles inserted into their veins may cause you to look away, the faces are good. Lili Fini Zanuck, directing her first feature, certainly doesn't set the table with doilies. This is harsh, vivid, painful material—hard-boiled stuff about lonely drug panics, trust, and betrayal—and Zanuck successfully creates and holds moods between Jason Patric and Jennifer Jason Leigh, tense, ambivalent moods lasting through long scenes played out in near silence. Leigh does her flat, strong, bottom-dog-courage readings, and Patric, his voice softened, as if he expected trouble and saw no reason to get excited in advance, continues to be the best young actor in American movies. (1/13/92) R. **87, 959**

SECRET FRIEND—(1 hr. 37 min.; 1992) Reviewed in this issue. NR. **3, 49**

SHINING THROUGH—(2 hrs. 7 min.; 1992) Am I the only one who's sick of Melanie Griffith's spunky half-wit routine? This time out she plays a cutie-pie secretary who falls in love with her OSS-officer boss (Michael Douglas) and then, using the spycraft she's picked up from the movies, goes undercover herself—sneaking into Berlin, consorting with elegant Nazis who cry "*Mein Gott*" and surviving numerous air raids, bullet wounds, and costume changes before finally saving us all from Hitler. As long as it's content to revel in its own idiocy, this movie has an amiable, romping charm. Sad to say, director David Seltzer has approached this yarn with stunning earnestness. His sentimental bombast undercuts Griffith, who seems lost somewhere between her helium-addict's voice and "a bod made for sin" (as she described it in *Working Girl*). (Powers, 2/17/92) R. **5, 19, 22, 41, 53, 68, 152, 155, 160, 200, 204, 206, 213, 217, 219, 220, 300, 302, 304, 308, 310, 310, 315, 319, 400, 406, 500, 503, 504, 506, 514, 516, 517, 520, 528, 533, 600, 606, 608, 610, 611, 612, 618, 619, 621, 625, 634, 700, 706, 707, 715, 722, 756, 759, 801, 805, 809, 816, 900, 902, 905, 912, 919, 922, 933, 934, 956, 961, 965, 967, 970, 972**

★ **STAR TREK VI: THE UNDISCOVERED COUNTRY**—(1 hr. 50 min.; 1991) Director Nicholas Meyer brings continuous tension to the story, as well as flashes of visual grandeur and elegance; he draws from the gerontocratic cast the usual elegiac witticisms and royally indulges Christopher Plummer as a Shakespeare-quoting Chang, general of the Klingons. (1/27/92) PG. **38, 59, 510, 533, 606**

STEP ACROSS THE BORDER—(1 hr. 30 min. 1990) Nicolas Humbert directs a Swiss documentary on avant-garde blues musician Fred Frith. Followed by *Eye to Eye* (18 min.; 1989), a documentary on Robert Mapplethorpe directed by Isabel Hegner. NR. **1**

STOP! OR MY MOM WILL SHOOT—(1 hr. 27 min.; 1992) Sylvester Stallone and Estelle Getty star as a Los Angeles police sergeant and his interfering mother who team up to solve a murder case. Directed by Roger Spottiswoode. PG-13. **12, 19, 25, 31, 59, 68, 87, 217, 219, 300, 304, 307, 313, 319, 406, 507, 517, 532, 610, 625, 634, 723, 724, 818**

STRANGERS IN GOOD COMPANY—(1 hr. 30 min.; 1991) A mismatched group of women find friendship and courage when an ill-fated bus trip strands them in a deserted farmhouse. Dir. by Cynthia Scott. PG. **11**

★ **35 UP**—(2 hr. 7 min.; 1992) A commonplace documentary epic. At seven-year intervals, feature-film director Michael Apted and Britain's Granada Television have returned to the same group of men and women they first began filming when the subjects were just seven-year-old children. The way *35 Up* has been edited, you needn't have seen the earlier films to become engrossed in this one: Apted includes many shots and bits of dialogue from the earlier films, and we see the subjects as mumbling or hyperarticulate seven-year-olds, then as awkward, floppy adolescents, heads lowered or turned away from the cameras, and again as self-conscious young adults facing the satisfaction or disappointment of their dreams. Fiction films don't yield this heartbreaking sense of the nakedness of life, inexorably unfolding one minute after another. Looking at the characters of *35 Up*, rich or poor, sane or mad, we think that they are all very brave. (1/27/92) NR. **1**

THIS IS MY LIFE—(1 hr. 35 min.; 1992) When their mother (Julie Kavner) decides to pursue a career as a stand-up comedian, sixteen-year-old Erica (Samantha Mathis) and ten-year-old Opal (Gaby Hoffman) aren't laughing. Directed by Nora Ephron. PG-13. **53**

UNTIL THE END OF THE WORLD—(2 hrs. 37 min.; 1991) This is Wim Wenders's first movie since the marvelous *Wings of Desire*, and it seems designed to wow an even larger audience. William Hurt plays a mysterious criminal who's pursued by a love-struck Parisienne (Solveig Dommartin), her novelist lover (reliable Sam Neill), an Aussie bounty hunter (Ernie Dingo), and a wry German private eye (Wenders stalwart Rudiger Vogler, who casually steals all his scenes). After hopscotching all over the globe, the whole gang winds up in the Australian outback, where the action quickly devolves into a bludgeoning allegory about scientific responsibility and technology invading our dreams. Wenders traveled to fifteen cities on four continents to shoot this "ultimate road movie," and the sheer logistics of the production evidently did him in—the movie feels jet-lagged. There's just no chemistry between the bloodless Hurt and the disastrous Dommartin, Wenders's real-life girlfriend, whose performance the director obviously saw with his heart. (Powers, 1/20/92) R. **3, 59**

VOYAGER—(1 hr. 50 min.; 1991) Volker Schlöndorff's adaptation of Max Frisch's classic novel *Homo Faber* stars Sam Shepard as the earthbound engineer (played here as an American). French starlet Julie Delpy is Sabeth, the beguiling young lover who makes the engineer realize that fate, not math, really makes the world go round. PG-13. **81**

WAYNE'S WORLD—(1 hr. 35 min.; 1992) Reviewed in this issue. PG-13. **9, 19, 24, 32, 62, 67, 85, 150, 152, 155, 157, 158, 160, 203, 210, 214, 215, 216, 219, 220, 222, 300, 304, 305, 306, 307, 315, 317, 319, 322, 406, 504, 505, 506, 512, 516, 517, 524, 530, 532, 534, 601, 606, 608, 610, 611, 612, 616, 618, 625, 635, 638, 704, 705, 706, 709, 715, 723, 755, 803, 815, 818, 819, 820, 900, 901, 902, 905, 910, 912, 919, 933, 934, 936, 950, 952, 953, 961, 965, 967**

REVIVALS

BLONDE VENUS—(1 hr. 37 min.; 1932) Marlene Dietrich, desperate for money, becomes a nightclub singer and covers herself with sequins and shame. A sultry, perverse Josef von Sternberg film, with Dietrich at her most Sphinx-like, especially in the monumentally bizarre "Hot Voodoo" number. **8**

KING OF HEARTS—(1 hr. 40 min.; 1967) In French, Eng. subtitles. Philippe De Broca's film about an abandoned wartime French town taken over by asylum escapees strikes some as charming and some as unbearably sentimental. Thus it has become something of a cult classic. With Alan Bates and Geneviève Bujold. **8**

PERSONA—(1 hr. 21 min.; 1966) In Swedish, Eng. subtitles. One of the most complexly structured and tormented of Bergman's great films. Liv Ullmann is the actress recovering from a nervous breakdown, Bibi Andersson the nurse taking care of her. The two women come close to exchanging personalities. Includes an extraordinary erotic monologue. Sven Nykvist did the black-and-white cinematography. **8**

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TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A&E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., FEB. 19

7:00 a.m.
2 1992 Winter Olympics. On the weekdays leading up to the games' conclusion this weekend, coverage begins here with a two-hour morning session. At **12:15 p.m.,** also on **2**, is a daily fifteen-minute update. Then, **TNT** provides coverage from **1:00–6:00** daily, both live and taped events. **2** resumes its coverage at **8:00 p.m.** with three hours' worth, followed at **11:35 p.m.** by a half-hour roundup. In the morning segment today: women's biathlon, women's giant slalom, and ladies' figure skating. Tonight: ladies' figure skating, women's giant slalom, and ice-hockey quarterfinals.

8:00 p.m.
4 Unsolved Mysteries. A special two-hour, hundredth-anniversary episode of the program that explores not only unsolved crimes but medical miracles, bizarre disappearances, unclaimed fortunes, and the like.

11 La Bamba (1987). The true story of Ritchie Valens, the seventeen-year-old Chicano pop musician who died in a plane crash only months after achieving stardom with three No. 1 hits, including the title song. Lou Diamond Phillips is excellent as Valens; Los Lobos provided the music. With Esai Morales, Rosana DeSoto. (2 hrs.)

13 Mark Russell Comedy Special. The political satirist is back with a new bag of barbs. (30 min.)

HBO The Accused (1988). Jodie Foster is spellbinding as an uneducated, foulmouthed girl who goes into a bar, flirts a little, and gets beaten and raped by three men. High-minded melodrama, saved from sententiousness by Foster's performance and the live-wire direction of Jonathan Kaplan. (2 hrs.)

8:30
13 Evening at Pops—"Songs of Freedom." Roscoe Lee Browne, Odetta, Shirley Verrett, and the Boys Choir of Harlem join John Williams and the Boston Pops Orchestra in a program of music from both the Civil War and the civil-rights movement. (1 hr.)

9:00
USA Blind Man's Bluff. (Reviewed in this issue.) Not only does college professor Robert Urich go blind but he gets blamed for a flock of murders he didn't commit. With Lisa Eilbacher, Ron Perlman, and Patricia Clarkson. (2 hrs.)

9:30
13 Championship Ballroom Dancing 1992. Juliet Prowse is the host of the finals in both the international modern and Latin competitions. (1 hr. 30 min.) Also shown Thursday at **midnight** on **21** and Saturday at **9:30 p.m.** on **49**.

SHO Without a Pass. A 30-minute film starring John Amos as an American jazz saxophonist who's spent the past 25 years in Europe, returning home to find the same racism he fled. With Branford Marsalis, who also did the film's score.

10:00
4 First Person With Maria Shriver. Shriver interviews actor Michael Douglas, baseball pitching wonder Nolan Ryan, heartthrob Luke Perry, and Ellen Levin, mother of Jennifer Levin of the famed "Preppie Murder" case. (1 hr.)

CUNY Moon Over Harlem (1939). A more realistic look at middle-class black life than most "race movies" offered. Edgar Ulmer's melodrama is about a widow who marries a racketeer, alienating her daughter, whose boyfriend is trying to clean up Harlem. With a cameo by jazzman Sidney Bechet. (1 hr. 30 min.)

MIDNIGHT
13 Tilai (1990). Burkina Faso native Idrissa Ouedraogo's prize-winning film about the mores of his country. A young man, away for two years, comes home to discover that his father has married his fiancée. The ensuing developments, necessitated by local law, are rather strange to Western eyes. (1 hr. 30 min.)

THU., FEB. 20

7:00 a.m.
2 1992 Winter Olympics. See Wednesday at 7:00 a.m. for daily schedule. In today's morning session: women's slalom, men's speed skating, short-track speed skating. Tonight: women's slalom, men's biathlon, men's speed skating, ladies' figure skating.

8:00 p.m.
11 School Daze (1988). Spike Lee's black *Animal House* with music. At an all-black middle-class college in the South, the student body is split between the dark-skinned blacks (the Jigaboos), who want the school to divest its South African holdings, and the lighter-skinned students (the Wannabees, as in "wannabee white"), who want high-paying jobs. Fair, at best. With Lee, Branford Marsalis, Larry Fishburne. (2 hrs.) Also shown Friday at **10:05 p.m.** on **TBS** and Saturday at **3:00 p.m.** on **11**.

BRV Clarence Fountain and the Five Blind Boys. A recent Brooklyn church concert by the legendary gospel group. (30 min.)

TNT A Sidney Poitier evening (though no film version of *Cats*—yet). First, **The Blackboard Jungle** (1955), a searing, if dated, high-school drama based on the novel by Evan Hunter (a.k.a. Ed McBain). At **10:10,** the psychological thriller **Pressure Point** (1962), co-starring Bobby Darin as a neurotic American who joined the Nazi Party. At **12:10 a.m., All the Young Men,** a gritty war movie with Alan Ladd and James Darren. And, at **2:05 a.m., Brother John** (1972), with Poitier terrific in the role of a black messiah. (2 hrs.) Another nice Poitier film, **A Patch of Blue** (1965), is shown Monday at **2:00 a.m.**

9:00
13 49 Mystery!—"Poirot III: The Adventure of the Western Star." David Suchet plays Hercule Poirot, the sleuth created by Agatha Christie, and Hugh Fraser is his partner. Tonight, a society scandal leads to much more. (1 hr.) Also shown at **10:00 on 21**, at **midnight** on **13**, and Friday at **9:00 p.m.** on **50**.

USA Raising Arizona (1987). Is Ethan and Joel Coen's second film simply a raucous and silly chase picture or a comic ballad that gives way to sweet-natured farce? Some of each, perhaps. Nicolas Cage and Holly Hunter are the Arizona couple who, unable to have a child, pluck one of a new litter of five from a millionaire furniture salesman. Uproarious at times; with John Goodman. (2 hrs.)

9:30
HBO Come See the Paradise (1990). Director Alan Parker's drama, which came and went very quietly in theaters. It's about interracial newlyweds—played by Dennis Quaid and Tamlyn Tomita—who are separated when World War II results in Japanese American internment camps in this country. (2 hrs. 20 min.)

10:00
13 Frontline—"The Color of Your Skin." A one-hour program following up on sixteen weeks of observation of a U.S. military race-relations course in which Americans of different races, behind a two-way mirror, confront one another about racial issues. Also shown at **midnight.**

1:00 a.m.
USA Dead Men Don't Wear Plaid (1982). Carl Reiner's spoof is an editing miracle but a conceptual dud. Steve Martin is a forties Philip Marlowe–type detective who converses with Humphrey Bogart on the phone, nearly strangles Bette Davis, makes coffee for Burt Lancaster, takes Lana Turner to bed, and so on. With Rachel Ward. (2 hrs.)

FRI., FEB. 21

7:00 a.m.
2 1992 Winter Olympics. See Wednesday at 7:00 a.m. for daily schedule. In today's morning session: women's cross-country skiing, speed skiing, ladies' figure skating. Tonight: ladies' figure skating, ice-hockey semi-finals, four-man bobsled.

8:00 p.m.
4 Saturday Night Live Goes Commercial. Sixteen years' worth of *SNL*'s commercial parodies, presented by current cast members Victoria Jackson and Kevin Nealon. (1 hr.)

8:30
31 Eye on Dance—"Leaping Past Color Barriers in Ballet." Clips of ballets by choreographer/dancers Billy Wilson and Louis Johnson, and interviews about how the two overcame scarce opportunity to succeed in the dance world. (30 min.)

9:00
4 Darkman (1990). A thriller/love story hybrid from director Sam Raimi, who is also responsible for *Evil Dead* and *Evil Dead II: Dead by Dawn*. Liam Neeson, Frances McDormand, and Larry Drake star. (2 hrs.)

13 Dance in America: In Motion With Michael Moschen. A performance in which Moschen combines dance, juggling, performance art, and comedy. (1 hr.)

10:00
13 Rap City Rhapsody. A one-hour video collage exploring the origins, impact, and controversy of rap music. With video segments by Tone Loc, Hammer, Public Enemy, and Digital Underground.

MIDNIGHT
13 The 90's—"It's a Mall, Mall World." Malls as a way of life—here's a look, allegedly humorous. (1 hr.) Also shown Tuesday at **11:30 p.m.** on **21**.

21 Royal Wedding (1951). Fred Astaire and sis Jane Powell are in London while the queen's wedding is going on; inspired, both fall in love. Fred also dances on the ceiling, which, needless to say, is a highlight. (1 hr. 35 min.)

SAT., FEB. 22

1:00 p.m.
2 1992 Winter Olympics. In the afternoon session, which lasts until **6:00:** the bronze-medal game of ice hockey, finals in short-track speed skating and speed skiing. From **7:00–11:00:** figure skating, men's slalom, and four-man bobsled. At **11:35,** a half-hour roundup.

2:00
4 NCAA Basketball. The resurgent UCLA

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Bruins take on the Fighting Irish of Notre Dame.

3:00
13 Family Across the Sea. A one-hour program tracing the relationship, both historical and cultural, between the Africans of Sierra Leone and the Gullah of the Georgia Sea Islands, descendants of West African slaves.

4:00
13 Gorée: The Door of No Return. An exploration of the history of the slave trade on Gorée Island in Senegal. (30 min.)

4:30
7 Championship Boxing. Champ Terry Norris (30-3-0, 16 KOs) faces the imposing Carl Daniels (26-0-0, 17 KOs) in a twelve-round superwelterweight championship bout from San Diego.

5:00
AMC A Billy Wilder double bill. First, **A Foreign Affair** (1948), a comedy about a congresswoman investigating GI morale in postwar Berlin and pursuing a U.S. Army captain who is chasing a Nazi siren. Surprisingly funny, with memorable performances by Jean Arthur, Marlene Dietrich, and John Lund. And at **7:00,** the ethereal **Lost Weekend** (1945), with brilliant performances by Ray Milland and Jane Wyman. (2 hrs.)

MTV Lip Service. A new talent show in which the contestants—yes—lip-sync! Consider this half-hour the minor league of pop superstardom.

8:00
7 The Jaleel White Special. (Reviewed in this issue.) The star of *Family Matters* in his own one-hour comedy show, in which he fantasizes about writing, directing, and starring in a movie.

13 A Room With a View (1985). This Ivory/Merchant/Jhabvala adaptation of E. M. Forster's early novel is funny, physically active, and gloriously beautiful. In Florence, an upper-middle-class girl, stifled by her upbringing, begins to wake up. Her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Helena Bonham Carter, Denholm Elliott, Julian Sands, and Daniel Day-Lewis. (2 hrs.) Also shown Sunday at **6:00 p.m.**

A&E Topaz (1969). Hitchcock's thriller, based on the Leon Uris novel, spans the globe at a breathless pace. From Cuba to Washington, from New York to Paris, we peer into the web spun by the CIA and their French counterparts, trying to break up a Russian spy ring. With Frederick Stafford, John Forsythe, Dany Robin. (2 hrs. 30 min.)

9:00
5 Fox Summer Games Special. An alternative to the Winter Olympics, with host Jim Palmer and a plethora of sports and near-sports activities. Among them: home-run heroes Jose Canseco, Cecil Fielder, and others compete from Dodger Stadium in a home-run derby. (1 hr.)

CUNY Fire Over England (1937). Flora Robson, Raymond Massey, Laurence Olivier, and Vivien Leigh star in William K. Howard's highly watchable historical drama about fourteenth-century friction between England and Spain. (2 hrs.) Also shown Sunday at **9:00 p.m.**

SHO Fatal Charm. (Reviewed in this issue.) Christopher Atkins, handsome and charming, makes pen pals with pretty young Amanda Peterson, who falls hard for him. Why pen pals? Because he's in prison for rape and murder. Once he's out, he's not such a dreamy guy to be around. (1 hr. 30 min.)

10:00
13 I Know Where I'm Going (1945). A simple but spectacularly effective film with Wendy Hiller as a young woman who's decided to marry a rich man. When she's stranded, though, and forced to think about it, she discovers that true love is far more valuable than money. With Roger Livesey; written and directed by Michael Powell and Emeric Pressburger. (1 hr. 30 min.)

SUN., FEB. 23

9:00 a.m.
2 1992 Winter Olympics. The final day of the games begins with the gold-medal matchup in ice hockey. (3 hrs.) Coverage resumes at **4:30 p.m.** with alpine skiing and a recap of the hockey tournament. (1 hr. 30 min.) From **8:00–11:00,** the closing ceremonies and a wrap-up. Finally, at **11:35,** one final half-hour package of highlights—teary failures, exuberant victories, and everything in between.

NOON
2 NCAA Basketball. A doubleheader. First, perennial Big East powers Georgetown and Syracuse square off in the latter's gym; then the talented Indiana Hoosiers visit Ohio State.

1:00 p.m.
4 The **Boston Celtics** are at Market Square Arena to play the **Indiana Pacers.**

3:00
11 A pair of Neil Simon adaptations. First, **Brighton Beach Memoirs** (1985), a memory of Depression-era life among Brooklyn Jews, with Jonathan Silverman, Blythe Danner, and Judith Ivey; Gene Saks directed. At **5:00, Biloxi Blues** (1988), perhaps the best-looking of the many movie adaptations of Simon's plays. What's exasperating, though, is that Simon, who wrote the screenplay, has further tamed material that lacked wildness and power to begin with. With Matthew Broderick, Christopher Walken, and Corey Parker. (2 hrs.)

7:00
9 Whatever Happened to Baby Jane? (1962). The camp classic of all time. Bette Davis is marvelously wicked as the demented I-don't-want-to-grow-up ex-child star; Joan Crawford is her wheelchair-bound sister. The tension between the two eventually leads to the uncovering of family secrets, and then to murder. Directed by Robert Aldrich. (3 hrs.)

8:00
4 I Witness Video. The first of a series of specials about the proliferation of hand-held videotape cameras and the unprecedented access into our fellow citizens' lives. (1 hr.)

7 Rain Man (1988). Dustin Hoffman makes something fresh and even inspired out of the restrictions of playing Raymond, an autistic savant. Director Barry Levinson teams Hoffman with Tom Cruise, who plays Raymond's brother, a crass hotshot trying to gyp Raymond out of his inheritance. It's a predictable and corny road movie about two half-formed men finding themselves emotionally, but *Rain Man* is full of sharp edges and smart observations. (3 hrs.)

31 Love Affair (1939). Charles Boyer and Irene Dunne are the principals in this delicious story of a shipboard romance that is interrupted when the couple hits dry land. (2 hrs.)

A&E Charley Varrick (1973). An exceedingly sharp little caper involving bank robber Walter Matthau, who discovers that the money he stole from a bank belongs to the Mafia. With Joe Don Baker, Felicia Farr. (2 hrs.)

9:00
4 What She Doesn't Know. (Reviewed in this issue.) Valerie Bertinelli, daughter of a New York City police detective (George Dzundza), goes to Harvard Law, benefit of a mysterious trust fund, and ends up back in a New York district attorney's office. And then, *voilà*!—her first case, dealing with police corruption, lets the family skeletons out of the closet. (2 hrs.)

13 Titmuss Regained: The Next Day. The ongoing misadventures of ambitious Parliament member Leslie Titmuss. Tonight, he tries to wipe out Jenny's memory so she won't obsess over her late husband; Jenny, however, can't quite understand Leslie's intensity. Part 3 of 3. (1 hr.) Also shown at **10:00** on **49**, at **11:00** on **21**, and Monday at **9:00 p.m.** on **50**.

TBS Tides of War. (Reviewed in this issue.) A *National Geographic Explorer* episode about the damage done to the environment by the Gulf War. With host Robert Urich. (2 hrs.)

10:00
13 Four programs shown as part of a Black Heritage festival. First, **The Session,** which examines the struggles of blacks to achieve "mainstream" success. At **10:40, The FBI's War on Black America,** about the organized efforts of the U.S. Government to shut down the Black Panther Party. At **11:30, Stop the Madness,** Jerome Thomas's documentary about an anti-gang movement in Detroit. And at **11:55,** Alonzo Speight's documentary **The People United,** which shows how a black community in Boston dealt with a spate of murders. (45 min.)

10:30
BRV Othello. The acclaimed 1987 production by the Market Theatre, a multi-racial South African troupe. John Kani plays Othello; with Joanna Weinberg as Desdemona, Richard Haddon Haines as Iago; Janet Suzman directed. (3 hrs. 30 min.)

MON., FEB. 24

8:00 p.m.
13 49 Live From Lincoln Center—"Pavarotti Plus!" Tenor Luciano Pavarotti is the star of the series' hundredth-anniversary telecast, live from Lincoln Center, with host Hugh Downs. Arias, ensembles, and scenes, with the New York City Opera Orchestra under Eduardo Müller and with vocalists including June Anderson, Kallen Esperian, Raina Kabaivanska, Francesca Pedaci, Florence Quivar, César Hernandez, Sherrill Milnes, and Ferruccio Furlanetto. Simulcast on WNCN—104.3 FM. (3 hrs.)

TBS Cousteau—"Ocean Resources: The Mirage of the Sea." Jacques-Yves Cousteau and son Jean-Michel dish up an hour-long retrospective of their favorite oceangoing expeditions.

TNT Duel of Hearts. (Reviewed in this issue.) Castles, horses, dogs, and gypsies populate this romantic drama adapted from Barbara Cartland's best-seller. So do, less impressively, Michael York, Alison Doody, Benedict Taylor, Geraldine Chaplin, and Billie Whitelaw. (2 hrs.) Also shown at **10:00** and **midnight.**

9:00
4 Grass Roots. A new mini-series about politics and murder and suspense in the new South. Corbin Bernsen, Mel Harris, and Reginald VelJohnson are among the many actors involved. Part 1 of 2 (2 hrs.); Part 2 shown Tuesday at **9:00 p.m.**

7 Crash Landing: The Rescue of Flight 232. (Reviewed in this issue.) Charlton Heston, Richard Thomas, and James Coburn star in a two-hour dramatization of the rescue operation that was executed after an airliner en route from Denver to Chicago had to put down in Sioux City, Iowa.

TUE., FEB. 25

8:00 p.m.
2 The 34th Annual Grammy Awards. Live from Radio City Music Hall, the awards extravaganza with host Whoopi Goldberg and presenters including David Crosby, Henry Mancini, and Little Steven. The Commitments, Metallica, and L.L. Cool J are among those scheduled to perform; also, look for a tribute to George Gershwin and an excerpt from *The Will Rogers Follies.*

13 Nova—"Who Shot President Kennedy?" This one-hour program purports to use technology that was previously unavailable to solve the ongoing mystery. Also shown at **9:00 p.m.** on **21** and at **midnight** on **13**.

A&E Collins Meets Coward. Joan Collins tackles three of Nöel Coward's one-act plays: *Ways and Means, The Astonished Heart,* and *Still Life.* Among Collins's co-stars in this BBC production are John Standing, John Alderton, Sian Phillips, and Norman Rossington. (2 hrs.)

9:00
4 Grass Roots. (See Monday at 9:00 p.m.) Part 2 of 2. (2 hrs.)

13 Frontline—"After Gorbachev's USSR." Two years after filming his 1990 series *Inside Gorbachev's USSR,* Hedrick Smith returns to a nation exuberant over newfound freedoms but distraught over the potential for wide-scale disaster. (1 hr.) Also shown at **1:00 a.m.**

DIS King . . . Montgomery to Memphis. Harry Belafonte introduces the documentary considered by many to be the definitive work on the life of Martin Luther King Jr. (1 hr. 35 min.)

10:00
7 Mobs and Mobsters. Actor James Woods is the host of this one-hour special that looks at the portrayal of mobsters in film and on the news, and at the real private lives of public enemies.

13 That Delicate Balance II: Our Bill of Rights. In Part 4 of 5, "Equality and the Individual," moderator Charles Ogletree leads a panel in a debate on affirmative action. The proposed scenarios involve the beating of a black youth by white police officers and the rejection of a white college student's application. (1 hr.)

BRV The South Bank Show—"Spike Lee." A one-hour profile of the popular, usually controversial film director whose works include *She's Gotta Have It, Do the Right Thing,* and *Jungle Fever.*

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THEATER LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, February 19

CRAZY FOR YOU—Harry Groener and Jodi Benson are the stars of a musical comedy set in the 1930s, focusing on a banker's son who is sent by his mother to foreclose a theater in Deadrock, Nevada (a mining town), where he meets and falls in love with the only girl in a town of 157 men. The book is by Ken Ludwig; the music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs); co-conceived by Ken Ludwig and Mike Ockrent, and inspired by material by Guy Bolto and John McGowan; directed by Mike Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, and the Manhattan Rhythm Kings. Monday–Saturday at 8; Saturday and Wednesday at 2; $30–$60. Previews now prior to a 2/19 opening. **Shubert**, 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, and Gene Hackman in a play by the Chilean playwright Ariel Dorfman, focusing on a woman who was tortured 15 years ago but has since married and now plots revenge on her attacker; directed by Mike Nichols. Tuesday through Saturday at 8 p.m. Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $27.50 to $37.50. Previews begin 2/18 prior to a 3/17 opening (a special performance 3/16 and NO performance 3/19). From 3/17, $35 to $50, except Wednesdays which are $27.50 to $42.50. 42 seats available in rear mezzanine at all performances (except Saturday evenings), $15 for students with I.D.s. **Brooks Atkinson**, 256 West 47th Street (719-4099). 2 hrs. **IRLS**

PRIVATE LIVES—Wit, wisdom, war (the kind waged between men and women) take to the stage when Joan Collins and Simon Jones star in the 1930 Noël Coward comedy, wherein they love each other but can't live together; directed by Arvin Brown; with Edward Duke, Jill Tasker, Margie Rynn; choreographed by Michael Smuin. Tuesday–Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $35–$50. Previewing prior to a 2/20 opening; through 4/5. **Broadhurst**, 235 West 44th Street (239-6200). 2 hrs. **IRLS**

SEARCH AND DESTROY—Howard Korder's play, directed by David Chambers, is the story of Martin (Griffin Dunne), a perfect example of the American Everyman who dreams of fame, fortune, and the glamour of Hollywood movies; but he is faced with back taxes, drug deals, and murder. Featured in the cast are Stephen McHattie, Jane Fleiss, Welker White, Keith Szarabajka, Gregory Simmons, and Paul Gifford. Previewing now prior to a 2/26 opening. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $36 and $40. At the **Circle in the Square Theater**, 1633 Broadway, at 50th Street (239-6200). 2 hrs. 15 mins. **IRLS**

Saturday, February 22

FOUR BABOONS ADORING THE SUN—Stockard Channing and James Naughton in John Guare's play, directed by Peter Hall; with Eugene Perry, Angela Goethals, and Wil Horneff. Play deals with aspects of love, archaeology, mythology, and family bonds. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $37.50 to $40. Previews start 2/22 prior to a 3/22 opening. **Vivian Beaumont Theater**, Lincoln Center, 150 West 65th Street (787-6868). 90 mins. **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; the direction is by Trevor Nunn; the music is by Andrew Lloyd Webber; and the choreography is by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2 p.m., $32 to $50. Saturday at 2 p.m., Sunday at 3 p.m., Monday through Saturday (except Thursdays, which are always dark) at 8 p.m.; $32.50 to $60. At the **Winter Garden Theater,** 1634 Broadway at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a new comedy revue is presented, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence; directed by Larry Arrick. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30–$45. Opened: 12/5/91. As of immediately, there's a Tuesday night special every week; tickets are ALL $30. At **Lunt-Fontanne**, 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on 5 unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The faultless Abbey Theater cast consists of Bríd Brennan, Bríd Ní Neachtain, Catherine Byrne, Donal Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, and Dearbhla Molloy (who all return home 3/1, when an American cast will take their place). Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $42.50. At the **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel (of the same name) in the late 1920s, and is directed and choreographed by Tommy Tune. Cyd Charisse plays the ballerina, and John Schneider the Baron; also featured in the cast are Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday (never on Thursday) at 8 p.m., Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $7.50–$60. Opened: 11/12/89. At the **Gershwin Theater**, 51st Street West of Broadway (586-6510). 2 hrs. ● ● **IRLS**

A LITTLE HOTEL ON THE SIDE—Tony Randall, Lynn Redgrave, Rob Lowe, Maryann Plunkett, and Paxton Whitehead star in this amiable, amusing farce, which ponders and dwells on the thought "This is no place to bring a new bride"; written by Georges Feydeau and Maurice Desvallières (and featuring their usual shenanigans), translated by John Mortimer, and directed by Tom Moore. Costumes by Patricia Zipprodt have the requisite élan. In the cast: Doug Adair, Danielle Ferland, Nell Balaban, John Beal, Richard Ferrone, Andrew Hubatsak, Bruce Katzman, George Martin, Kia Graves, Danny Burstein, Madeleine Potter, Alec Mapa, Zane Lasky, Siobhan Tull, Carol Woods, Patrick Tull, Brian Reddy. Tuesday–Saturday at 8; Wednesday and Saturday at 2, Sunday at 3; $35–$40; through 3/1. **Belasco Theater,** 111 West 44th Street (239-6200). 2 hrs. **IRLS**

LOST IN YONKERS—Rosemary Harris, Scott Wentworth, who replaces Alan Rosenberg through 3/4 while the latter does some TV chores (and then he returns on 3/5), and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, and has made all four of her own children misfits, weaklings, and even a mobster. Her two grandchildren are left in her care while their father goes to work in the South. Also featured in the cast are David Chandler, Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Tuesday–Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 p.m.; $27.50 to $45. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson (Fantine), Debbie Gibson (who plays Eponine through 3/29), Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30 to $60. $16 tickets are available at box office, Monday through Thursday, for students and seniors with I.D.s; 2 to a person. At the **Imperial**, 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Francis Ruivivar, and Hinton Battle are the present stars of the musical romance; directed by Nicholas Hytner. The score is composed by Claude-Michel Schonberg and the lyrics are by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also featured in the cast are Sean McDermott, Liz Callaway, and Barry Bernal. (Kam Cheng plays the Lea Salonga role Wednesday at 2 and Saturday at 8). Monday–Saturday at 8, Wednesday and Saturday at 2; $30–$100. Opened: 4/11/91. At the **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser wrote the book and lyrics and composed the score; directed by Gerald Gutierrez; choreographed by Liza Gennaro. Spiro Malas plays the middle-aged vineyard owner, Sophie Hayden is the mail-order bride, and Charles Pistone isthe handsome ranch foreman; featured is an ensemble cast of 26. Tuesday–Saturday at 8, Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $55. At the **Booth Theater**, 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

PARK YOUR CAR IN HARVARD YARD—Riding with Jason Robards and Judith Ivey makes for a relaxing outing

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as they star in a 2-character play by Israel Horovitz (who is the sort of writer an endangered theater could use more of), focusing on the relationship between an irascible retired high-school teacher and his feisty live-in housekeeper (and ex-student); directed by Zoe Caldwell. Opened: 11/7/91. Monday–Saturday at 8, Wednesday and Saturday at 2; $27.50 to $42.50; through 2/22. **Music Box Theater**, 239 West 45th Street (239-6200). 1 hr. 45 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers, stagehands, and audience alike. Featured in the cast are Karen Culliver (the Creature's loved one), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m., Saturday and Wednesday at 2 p.m.; $35 to $60. Opened: 1/6/88. At the **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a garden where anything can happen (and does); directed by Susan H. Schulman. The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the choreography is by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $35 to $60; Wednesday at 2 p.m., $30 to $52.50; Saturday at 2 p.m., $30 to $55. Opened: 4/25/91. At the **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

THE VISIT—Jane Alexander stars with Harris Yulin in a revival of Friedrich Durrenmatt's play, adapted by Maurice Valency and directed by Edwin Sherin. A woman plots a vicious revenge on the man who wronged her in her youth when she visits him in later years. With Jarlath Conroy, Gordon Weiss, John Jason, Ellen Lancaster, Paul Kandel, Richard Levine, Timothy Britten Parker, Garry D. Williams, Doug Stender, Kelly Walters, Tom Tammi. Tuesday–Saturday at 8, Wednesday, Saturday, Sunday at 2; $35–$39; through 3/1; (special 7:30 perfs. on Sundays, 2 /23 and 3/1—no Wed. mats. 2/19 and 26). **Roundabout Criterion Center**, 1530 Broadway, at West 45th Street (869-8400). 2 hrs. 15 mins. **IRLS**

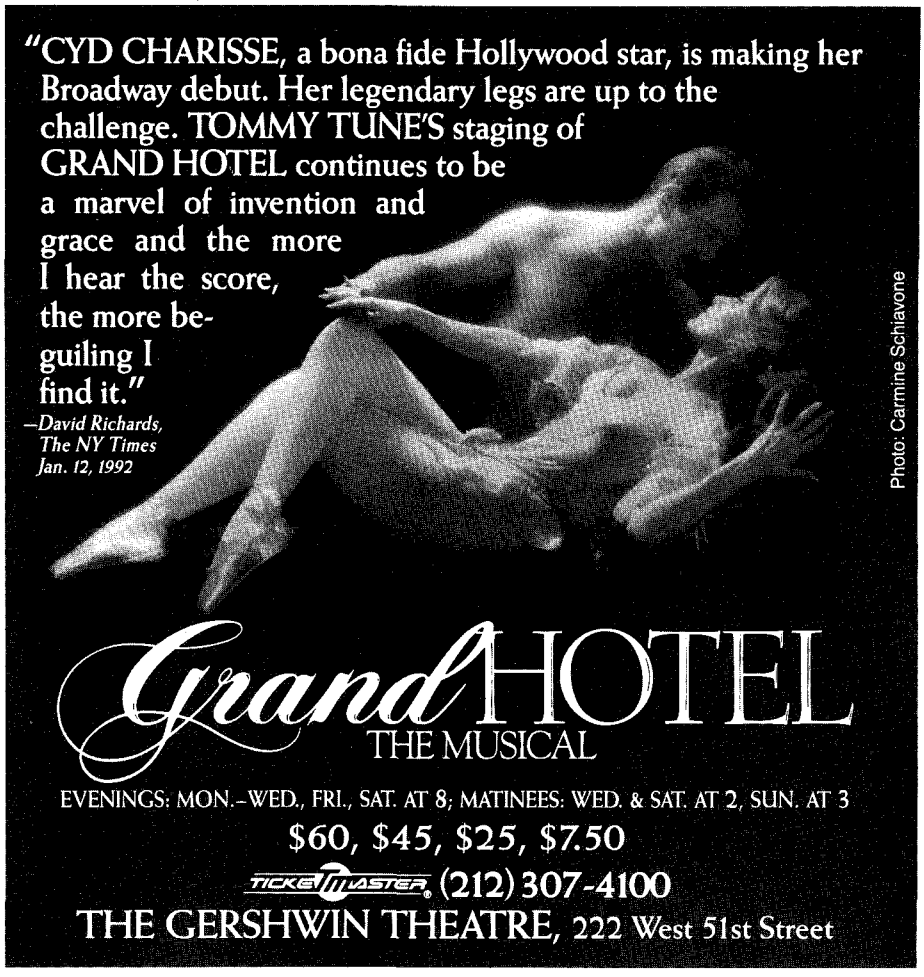
THE WILL ROGERS FOLLIES—Winner of 6 Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone proudly wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton; the book is by Peter Stone; the succulent music is by Cy Coleman, and the lyrics are by the Comden and Green team. In the highly satisfying cast are Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91. At the **Palace Theater**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

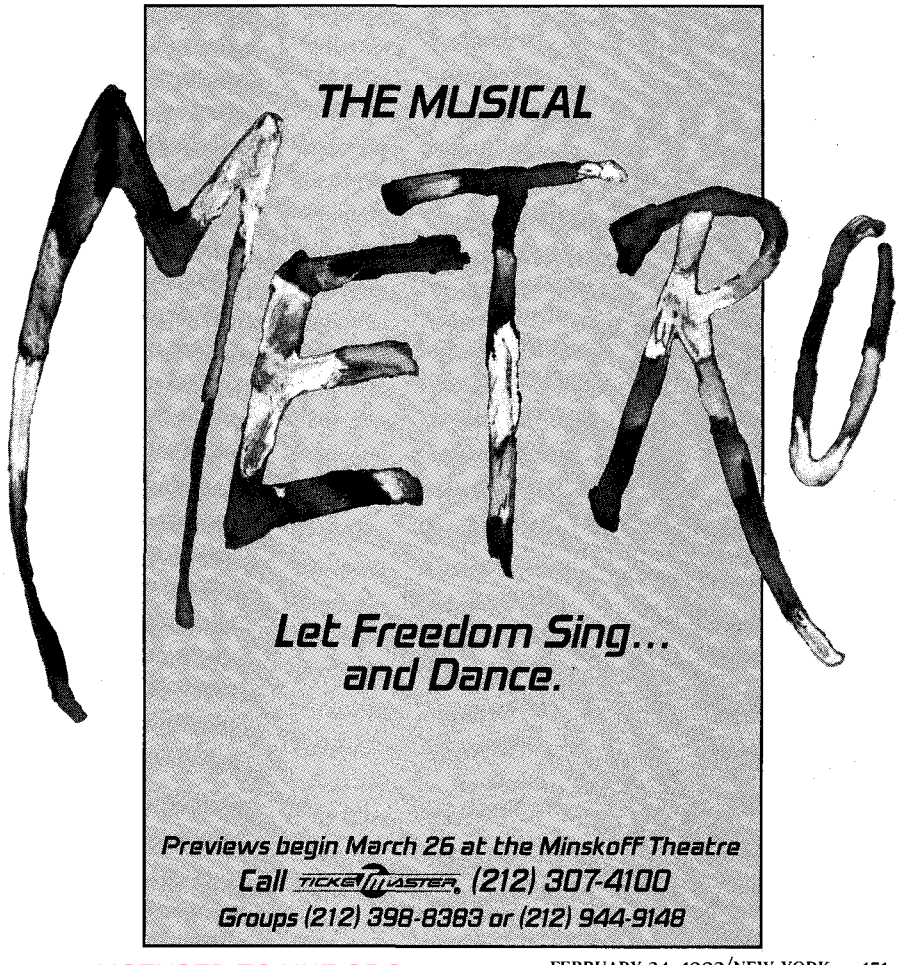
OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

and—No, that's not a mistake; that's the title of Roger Rosenblatt's new play starring Ron Silver and directed by Wynn Handman. It's about a journalist at mid-year crisis. Wednesday through Saturday at 8 p.m., Saturday at 2 p.m. and Sunday at 3 p.m.; $28; from 2/21. At the **American Place Theater**, 111 West 46th Street (840-3074).

AND THE WORLD GOES 'ROUND—*The Kander and Ebb Musical*. Entertainment celebrating 26 years of works by composer John Kander and lyricist Fred Ebb, di-





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rected by Scott Ellis; choreographed by Susan Stroman. Featured in the cast are Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, and Karen Ziemba. Monday through Saturday at 8 p.m.; Sunday at 3 p.m.; Saturday and Wednesday at 2 p.m.; $37.50. At the **Westside**, 407 West 43rd Street (307-4100).

ASCENSION DAY—Michael Henry Brown's drama based on the 1831 Nat Turner Slave Revolt; directed by L. Kenneth Richardson. Kevin N. Davis heads the cast of 13, featuring André de Shields, Novella Nelson, Arthur French, Ving Rhames, and Betty Bynum. The music is by Olu Dara; the choreography is by Donald Byrd, and the fight sequences are by David Leong. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $12 to $18. A Working Theater production at the **Hudson Guild Theater**, 441 West 26th Street (279-4200).

THE BALTIMORE WALTZ—Paula Vogel's tale of a brother (Richard Thompson) and sister (Cherry Jones) from a working-class family on a fantastic trip through Europe, where they meet a mysterious stranger (Joe Mantello); directed by Anne Bogart. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $26 to $32; through 3/8. At the **Circle Repertory Theater Downstown**, 99 Seventh Avenue South (924-7100).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a young Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her fictitious suitor; directed by Dennis Zacek. Featured in the cast are Larry Fleischman, Roslyn Alexander, and Bernie Landis. Monday through Saturday at 8 p.m. (NO Thursday performances), Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $32.50; through 4/26. At the **Lamb's Theater**, 130 West 44th Street (997-1780).

BEFORE IT HITS HOME—Cheryl L. West's play focuses on a jazz musician with AIDS; directed by Tazewell Thompson, and featuring Frankie Faison, James McDaniel, and Yvette Hawkins. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $25; 2/18 to 3/22. A Second Stage Theater production at the Public Theater's **LuEsther Hall**, 425 Lafayette Street (598-7150).

THE BELLS—A one-man show with a bit of late-night madness, adapted by Leopold Lewis from M. M. Erckmann and Chatrian's *The Polish Jew*, starring Everett Quinton, and directed by Eureka. Friday at 11 p.m.; Saturday at 10 p.m.; $15. At the **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

BERT SEES THE LIGHT—Conceived and directed by R. A. White, his play, described as a high-speed vaudevillian newsreel, is based on Bertolt Brecht's exile years in Hollywood and his appearances before the House Un-American Activities Committee. Jack Black and Michael Rivkin both star as Brecht, while Molly Bryant portrays the women in Brecht's life. Tuesday through Friday at 8, Saturday at 3 and 8; Sunday at 3 and 7; from 3/5; $18–$22. At the **45th Street Theater**, 354 West 45th Street (564-8038).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the 3 mad men looking like men from Mars, with their musical group, making an enjoyable mess of this merry performance art, with a very special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7 p.m.; $29.50 to $37.50. At the **Astor Place Theater**, 434 Lafayette Street (254-4370).

BOESMAN AND LENA—Keith David, Lynne Thigpen, and Tsepo Mokone are the stars in a revival of Athol Fugard's play about three South Africans trapped in a struggle for freedom from indignity and servitude; directed by the playwright. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 2:30 p.m.; $35; through 3/22. A Manhattan Theater Club production at the **City Center Stage 1**, 131 West 55th Street (645-0905).

BORN TO RUMBA!—A musical by Michael Alasa, about sex, sin, sacrifice, and self-deception set in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, and Catherine Lippencott. Thursday through Saturday at 8; $15; through 4/15. **DUO Theater,** 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. Laughter aplenty and funny lines pop up all over; the fireworks begin when the two worlds of the mob and the theater collide. Featured in the cast are Nick Wyman, Larry Storch, Karen Valentine, and Ronald Maccone. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50 to $37.50. At the **Promenade Theater**, Broadway at 76th Street (580-1313).

CHESS—A pop-rock musical, with revisions of book and lyrics for a production by Tim Rice, reset in the late sixties, telling of an international team and their friends: J. Mark McVey, Kathleen Rowe McAllen, Ray Walker, Jan Horvath, Patrick Jude, and Bob Frisch. Composers are Benny Anderson and Bjorn Ulvaeus; the director is David Taylor. Wednesday through Sunday at 8 p.m. (except for Fridays which are at 8:30 p.m.); Wednesday and Saturday at 2 p.m.; Sunday at 3; $17 to $25; through 2/23. At the **Master**, 310 Riverside Drive, at 103rd Street (663–8893).

CINDERELLA—A musical adaptation of the fairy tale, set by Norman Robbins in English pantomime tradition, starring Melanie Wingart in the title role; the music and lyrics are by Dan Levy and Amy Powers; directed by Laura Fine. Wednesday through Saturday at 7 p.m., Wednesday and Saturday at 2 p.m., and Sunday at 3 p.m.; $20 to $24; through 3/8. A Riverside Shakespeare Company production at the **Playhouse 91**, 316 East 91st Street (831-2000).

A COMEDY OF ERRORS—Michael Rogers and Ramon Ramos are one set of twin brothers and Peter Schmitz and Jeffrey Guyton are the other set in the Shakespeare work, directed by William Gaskill. In the cast are Al Carmines, Richard Spore, Donavan Deitz, Elizabeth Rouse, Wally Dunn, Scott Rabinowitz, Karen Foster, Linda Maurel, and Polly Humphreys. Tuesday and Thursday at 7:30 p.m., Friday and Saturday at 8 p.m, through 3/14 (2/19 at 7:30; 2/22 at 2); all seats are $26. Theater for a New Audience at **St. Clements Church,** 423 West 46th Street (279-4200).

COWBOY IN HIS UNDERWEAR—*(A Dark Journey)*. Written and directed by Adam Oliensis, play desscribes a Mormon stand-up comedian relocated in New York City, where he goes from nightclub to sexual conquest. Featured in the cast are Jake Daehler, Alice Haining, Jon Manfrellotti, Michael Rispoli, Bob Taubman, Angela Nevard, Tasha Lawrence, and Darcy Brown. Thursday through Monday, through 3/1. Thursday through Saturday and Monday at 8 p.m. and Sunday at 3 p.m. All tickets are $12. A Willow Cabin Production at the **Intar Theater**, 420 West 42nd Street (886-1889).

CREDITORS—Caroline Lagerfelt, Zach Grenier, and Nestor Serrano are the stars of August Strindberg's pre-Freudian look at a love triangle torn apart by psychological manipulation, set in a single day at a hotel on the west coast of Sweden; directed by Carey Perloff. Monday through Saturday at 8 p.m.; Saturday at 3 p.m., Sunday at 3 p.m. and 7 p.m.; $22 to $27. **CSC Repertory,** 136 East 13th Street (677-4210).

THE DANCING IN JERICHO—P. J. Barry's comedy about two high-school friends reunited after a 35-year separation. With Pamela Burrell, Ginger Prince, James Congdon, Jack Davidson, Michelle O'Steen, and John Kozeluh. Through 2/23; $20. Call theater for specifics. **York,** 2 East 90th Street (534-5366).

DOWN THE FLATS—Tony Kavanagh's play, set in the slums of Dublin, tells the story of a youth who must decide between 2 worlds, the familiar one of "the flats" or a foreign one of exile and escape. Wednesday through Saturday at 8 p.m., Sunday at 2 p.m.; $20 to $27.50. At the **Irish Arts Center Theater**, 553 West 51st Street (757-3318).

AN ENEMY OF THE PEOPLE—Henrik Ibsen's portrayal of a man's passionate attempt to save his community from ecological disaster; directed by Lucy Keyes. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; through 2/23; $12. At the **Westbury Repertory Theater,** 252 West 81st Street (874-7290).

THE FANTASTICKS—The longest-running show on or off Broadway is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring *their* children to enjoy it. Tuesday–Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28–$32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel, withMary Ellen Ashley, Laura Turnbull, Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 2 and 5; $20. At the **Westside Theater**, 407 West 43rd Street, downstairs (307-4100).

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. Featured in the cast are Michael Berresse, Ryan Terry, Drew Geraci, and Jeff Blumenkrantz. Tuesday through Friday at 8 p.m., Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30–$35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West 72nd Street (595-7400). ●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses—Kecia Lewis Evans, Sybil Walker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33. At the **Circle in the Square Downtown**, 159 Bleecker Street (254-6330).

GALILEO—Bertolt Brecht's play (in an early English version by Charles Laughton), directed by Eve Adamson; through 3/20. In repertory with Friedrich Schiller's *Mary Stuart*, directed by Casey Kizziah, which is playing through 4/3. Featured in the casts are Jeanne Demers, Mark Waterman, Ian Duckett, Harris Berlinsky, Angela Vitale, Robert Ierardi, Joseph Menino, Tony Stone, William Charles Mitchell, Elise Stone, Grant Neale, Craig Smith, and Kate Sherry. Times vary, phone theater for times and dates. A Jean Cocteau Repertory theater production At the **Bouwerie Lane**, 330 Bowery (677-0060).

GHOSTS—Edward Seamon, April Shawhan, Michael Levin, Arnie Burton, and Robin Leslie Brown appear in Henrik Ibsen's 1881 classic about a devoted mother and son, reunited after a long separation, who find themselves confronted by events from their past that force them to reveal long-harbored secrets; directed by Robert Brink. Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 2 p.m.; through 3/14; $14 and $16. At the **Pearl Theater,** 125 West 22nd Street (645-7708).

GRANDCHILD OF KINGS—*(The O'Casey Project)*: Part One of 2, adapted and directed by Harold Prince, with traditional Irish music, based on the first 2 of the 6-volume Sean O'Casey autobiographies, and featuring 19 Irish-American actors—Chris O'Neill, Pauline Flanagan, Rosemary Fine, Ciaran O'Reilly, and Patrick Fitzgerald, (most playing a variety of roles), 4 musicians (the Morning Star group) and 2 10-year olds; Maeve Cawley and Padraic Moyles. Tuesday through Friday at 8; Saturday at 2 and 8; Sunday at 3 p.m. and 7:30 p.m.; all tickets $35; through 3/29. An Irish Repertory Theater production at the **Theater for the New City**, 155 First Avenue (477-7900).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play covers her checkered life from early days (as star opposite Charles Busch) to two (!) mutilated bodies in *Silence of the Lambs;* directed by Kenneth Elliott. Wednesday through Friday at 8:30 p.m.; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; $20. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

JUST A NIGHT OUT—Richard and Susan Turner's musical set in the candlelit world of the jazz club; directed by Leslie Dockery. It features a blues-tinged original score and classics by Cole Porter and the Comden and Green team. Thursday, Friday, and Saturday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $20 to $22.50; through 2/29. At the **Top of the Village Gate**, 160 Bleecker Street (475-5120).

LADY BRACKNELL'S CONFINEMENT—Edward Hibbert stars in Paul Doust's comedy, directed by Marie Aitkin, that picks up where Oscar Wilde's *The Importance of Being Earnest* leaves off; is followed by *The Party*, starring Kathleen Chalfant and directed by David Esbjornsen, which is an adaptation by Ellen McLaughlin of three Virginia Woolf stories. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m. and

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7:30 p.m.; $18 and $22; through 3/1. At the **Vineyard Theater**, 108 East 15th Street (353-3874).

THE LAW OF REMAINS—Reza Abdoh's multimedia meditation on loneliness and peril traces the soul's 7-stage journey as described in the Egyptian Book of the Dead; set in a hotel's abandoned ballroom. Thursday through Saturday at 8; 2/13 to 3/14; $12. At the **Diplomat Hotel**, 116 West 43rd Street (826-6585).

A LIFE IN THE THEATER—F. Murray Abraham and Anthony Fusco star in a revival of David Mamet's backstage comedy about actors; directed by Kevin Dowling. Tuesday, though Saturday (with no Friday performances) at 8 p.m. and Sunday at 2 p.m. and 5:30 p.m.; $22 to $25; previewing now prior to a 2/23 opening. At the **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples sharing a Fire Island beach house over a long not-so-peaceful July 4 weekend; directed by John Tillinger. Featured in the cast are Roxanne Hart, Anthony Heald, Jonathan Hadary, and Hillary Bailey-Smith. Tuesday through Saturday at 8 p.m.; Saturday at 2:30 p.m.; Sunday at 2:30 and 7 p.m.; $35. A Manhattan Theater Company production at **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

LOOK WHAT THE CAT DRAGGED IN—Written and directed by Cheryl Lane-Lewis, play focuses on an absentee father who returns on his daughter's wedding day and brings along a new girlfriend. With Charles Smith, Karen Liesel, Rochelle Cuningham, and Estelle Mays. Friday at 7 p.m. and 10 p.m.; Saturday at 3 p.m. and 8 p.m.; $20; through 2/22; $20. **Ernie Martin Studio**, 311 West 43rd Street (681-2017).

MACBETH—This version, set in 1927 Chicago, is adapted and directed by A. M. Raychel. It draws parallels between Scotland clans and Chicago syndicates. Bob Karr plays Macbeth. Featured in the cast are Abigail White, Ken Posthauer, Glen Vitale, Jonathan Laufer, Eric Stein, Maggie DeVora, John Krajci, Roseann Kitson, and Ayelet Kaznelson. Thursday through Saturday at 8:30 p.m., Saturday at 2:30 p.m.; $15; through 3/16. At the **Theater-Studio**, 750 Eighth Avenue, second floor (719-0500).

MAKING BOOK—Janet Reed's comedy, directed by Susan Einhorn, tells about the dilemma of an embattled textbook editor asked to avoid the hunting knives of Indians, slavery, and the Civil War in preparing a 5th-grade textbook on American history. Featured in the cast are Claudia Fielding, Daniel Ahearn, Catherine Curtin, Allison Janney, and Percy Granger. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $12; through 3/1. At the **Primary Stages Theater,** 354 West 45th Street (333-7471).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. Featured in the cast are Shona Tucker, Laura Esterman, Tom Aulino, Lisa Emery, Alice Drummond, Karl Mascher, and Tim Monsion. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $25; run extended through 2/23. Main Stage at **Playwrights Horizons**, 416 West 42nd Street (279-4200).

MARY STUART—Von Schiller's drama, translated by Robert MacDonald and directed by Eve Adamson, chronicles the fall of Mary at the hands of Elizabeth I. Elise Stone plays Mary, Angela Vitale is Elizabeth. Times vary; phone theater for details; through 4/3; $9–$16 (in repertory with *Galileo* which runs through 3/20). **Cocteau Rep**, 330 Bowery (677-0060).

THE MASK—Bill Elverman's crime drama is about a woman who tries to determine how and why her gay brother was brutally murdered. Featured in the cast are Carol Halstead, Dustye Winniford, Peter Bock, and Scott Sparks. Tuesday through Saturday, 2/11, 12, 13, 14, 15, then Thursday through Saturday, 2/20, 21, 22, and 27, 28, 29, and 3/5, 6, 7 (one matinee only 3/7 at 2 p.m.); $12. A Love Creek production at the **Nat Horne**, 440 West 42nd Street (769-7973).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its 7th year, of 5 sensible and motivated nuns who mount a talent show to raise money for what they personally consider to be a good and noble cause. Tuesday–Thursday at 8 p.m., $30; Friday and Saturday at 8 p.m.; $35; Saturday and Wednesday at 2 p.m., Sunday at 3 p.m.; $32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ● ●

THE OTHER SIDE OF PARADISE—Keir Dullea returns to the New York stage as the novelist F. Scott Fitzgerald in a one-man play by John Kane; directed by Suzie Fuller. Tuesday through Saturday at 8 p.m.; $25 to $27.50; from 2/18. At the **Kaufman Theater,** 534 West 42nd Street (439-8012).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday through Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime;" directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8, Sunday at 3 and 7, Wednesday and Saturday at 2; $30. **Theater Four**, 424 West 55th Street (695-3401). ● ●

PEACETIME—Elaine Berman's play, directed by Pamela Berlin, tells about a veteran who must return to his Romanian-Jewish family and fulfill his youthful dreams. With Stephen Mailer, Suzanne Costallos, Kelly Wolf, Gordon Greenberg, Barry Snider, Sandra Laub, and Jessica Queller. Tuesday–Saturday at 8; Sunday at 3 and 7:30; from 2/22; $24–$26. **WPA Theater**, 519 West 23rd Street (206-0523).

A PIECE OF MY DREAMS—A drama, written and directed by Gregory L. Hudson, telling of a Green Beret trying to open a movie theater against the wishes of the Ku Klux Klan. With Jesse Lawrence, Frank Bowman, Gregory Hudson, Karen Hamilton, Robert Kiernan, Jeri B. Snead, Ivan Borodin, Jadah Carroll. 2/28 and 29 at 8 and 3/1 at 3; $15. **Cami Hall**, 165 West 57th Street (718-454-9269).

REPERTORIO ESPANOL—*Innocent Eréndira and Her Heartless Grandmother*, adapted from Gabriel García Márquez's novella, is made available to English-speaking audiences via simulcast. It's the story of the enslavement and forced prostitution of a 14-year-old girl. Featured in the cast are Ofella González, Josie Chávez, and Bersaida Vega; through 2/26. Dates and times are very complicated, so phone ahead; $10 to $20. **Gramercy Arts**, 138 East 27th Street (889-2850).

THE RESURRECTION OF DARK SOLDIERS—In William Electric Black's play, which he wrote and directed, 5 black revolutionaries from the sixties are reunited in the nineties in a desperate search to come to terms with their past and their future. Friday and Saturday at 8 p.m.; Sunday at 3 p.m.; $20. At the **Castillo Cultural Center**, 500 Greenwich Street (941-1234).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock-and-Roll Masterpiece," is loosely based on the Bard's *The Tempest*. With Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, Steve Steiner-all musicians able to play at least 5 instruments. Rock-and-roll superstars make guest appearances at Friday and Saturday performances. Tuesday through Friday at 8 p.m.; Saturday at 6 p.m. and 10 p.m., Sunday at 2 p.m. and 6 p.m.; $31 to $38. At the **Variety Arts Theater,** Third Avenue and 14th Street (239-6200).

LA RONDE—Arthur Schnitzler's erotic masterpiece, translated by Beatte Bennett, is a fast-paced comedy of sexual matters, set in elegant turn-of-the-century Vienna; directed by Frederick Wessler. With Bill Costa, Mary Kaye Swedish, Jeff Hearn, Janelle Sperow, Garrison Phillips, Susan Jon, Rusty Owen, Casey McDonald, Monika Mitchell, and Maureen MacDougall. 2/22, 23 at 3; 2/17 at 8; $10. At **Studio Theater 603**, 311 West 43rd Street (645-2274).

SAINT JOAN—A revival of George Bernard Shaw's classic play telling of the peasant girl turned military leader, heretic, and saint, starring Joanne Comerford, plus a cast of 15; through 3/1 (plus a performance 3/6 at St. Vincent de Paul). Wednesday–Saturday at 8, Sunday at 3; $10. Royston production at the **Playhouse 224**, 224 Waverly Place (1/718-499-0433).

SALT-WATER MOON—David French's play takes place in a community in Newfoundland in 1926 at a time when

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a youth has come back from a year's leave to talk a girl into marrying him instead of the local schoolteacher; directed by Charles R. Johnson. With Steve Dane and Kimberly Topper. Thursday, Friday, Saturday at 8, Sunday at 7:30; and 3/1 at 3 p.m.; $12. Triangle Theater production at the **Church of the Holy Trinity**, 316 East 88th Street (860-7245).

SAMMY WENT A'COURTIN'—David Michael Gallagher's comedy about the Valentine's Day of an advertising executive who senses love when she begins a slide into the clutches of a young camera operator. Tuesday through Friday at 8 p.m.; $15; through 3/20. At the **Wings Theater**, 154 Christopher Street (627-2961).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American painter, the art scene's newest visionary, and his search for the muse who was his inspiration; directed by Michael Bloom. The situation is fraught with potential mayhem; the predicament, human. There's remarkable acting by the cast: Dennis Boutsikaris, Laura Linney, Jon De Vries, and Deborah Hedwall. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $25; further extended through 3/29. At the Manhattan Theater Club, Stage 2, downstairs at the **City Center Theater**, 131 West 55th Street (581-7907).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun), by Eric Frandsen, Michael Garin, Robert Hipkens, and Paula Lockheart, trying to answer "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance"? Directed by the late A. J. Antoon with an eye for zany detail. With Cathy Foy, Jacquey Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane, Allan Katz. Tuesday through Friday at 8, Saturday at 7 and 10:15, Sunday at 3 and 7; $25–$40. Effective 3/3, schedule is Tuesday through Thursday at 8, Friday and Saturday at 7 and 10:15; Sunday at 3; $25 to $40. At **Song of Singapore Theater,** 17 Irving Place (228-0844).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Sarah Jessica Parker, Jon Tenney, Maria Tucci in Jon Robin Baitz's play focusing on the struggle between an "old world" father and his American children for control of their family-owned publishing house; directed by Daniel Sullivan. Tuesday– Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; through 4/26; $37.50. At the **Mitzi E. Newhouse Theater**, Lincoln Center, 150 West 65th Street (239-6200).

WILLIE & ESTHER—James Graham Bronson's play, starring Hugh Dane and Bern Nadette Stanis and directed by Diann McCannon, is about the pairing of two people and dwells on the battle between man's desire for good and for goods. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m. and 7 p.m.; $20 to $25. At the **47th Street Theater**, 304 West 47th Street (718-596-2288).

OFF OFF BROADWAY

AGAMEMNON—Aeschylus's revenge play in which the sins of the fathers are visited on the sons. Featured in the cast are Cheryl Hartley, Sid Armus, Eddy Cipot, and Jamie Winnick. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; $10; through 3/1. **Theater 22**, 54 West 22nd Street (243-2805).

ANIMA MUNDI—Don Nigro's play traces adventures of a poet through England, France, and America, as he searches for the meaning of life, God, and art; directed by Henry Fonte, with a cast of 13. Through 2/23; Wednesday–Saturday at 8, Sunday at 3; $10. **Village Theater**, 133 West 22nd Street (627-8411).

ANTIGONE—This interpretation of Sophocles's drama remains unfixed in a particular time, and presents the tragic spectacle of a circus where the clowns are in charge; directed by Jim Niesen. Wednesday through Saturday at 8 p.m., Saturday at 2 p.m.; through 2/22; contribution. An Irondale Ensemble production at the **House of Candles,** 99 Stanton Street (633-1292).

THE BEST PART—A comedy in blank verse by Mitch Hogue; wherein while mounting a production of *Hamlet*, the members of the company find themselves enmeshed in an *Othello*-like plot complication; directed by David Teschendorf. 2/21 at 6:30 p.m.; 2/20, and 22 at 8 p.m.; $10. At the **Nat Horne Theater**, Studio 3 A, 442 West 42nd Street (477-5094).

THE BLAMELESS—Written and directed by Eric Schaeffer, comedy takes a look at dating in the 90s, through the lives of 4 characters—Adam Shaw, Charles Ley, Emily Perret, and Rini Stahl. Thursday through Sunday at 8 p.m.; 2/20–3/8; $12. **Duality Playhouse**, 119 West 23rd Street (330-8883).

CAPTIVE—David Clarke, Laurie Sanders-Smith, and Steve Deighan star in Jan Buttram's comedy about a young woman searching for her mother, presumed missing in the Middle East; directed by Celine Havard. Through 2/24; Friday, Saturday, Monday at 8 p.m.; Sunday at 7 p.m.; $10. At the **Pulse Ensemble Theater,** 870 Sixth Avenue (213-0231).

CURSE OF THE STARVING CLASS—A revival of Sam Shepard's award-winning look at the underbelly of the American family; directed by Steven Keim. Featured in the cast are John Lisanti, Chris Healy, Ken Kearney, Jennifer Gordon, Mary Aufman, Adam Cunningham, and John Kallianiotis. Thursday through Saturday at 8 p.m., Sunday at 3 p.m., 2/27 through 3/15; $10. A Perkasie Production at the **Village Theater**, 133 West 22nd Street (924-8699).

DEAR WORLD—A revival of Jerry Herman's musical fantasy based on Giraudoux's *The Madwoman of Chaillot*, as adapted by Maurice Valency. It's about gloomy capitalists and the one person who can outwit them. 2/27 through 3/15 at 8 p.m.; $10. **All Souls Fellowship Hall,** 1157 Lexington Avenue (535-3356).

EASTWARD HO!—A 1604 satire of the Jacobean age by Ben Jonson, George Chapman, and John Marston, filled with lustful social climbers and con men, performed by a cast of 19 (headed by Ryan Hilliard, Angie Dahmer, and Denise Allessandria Hurd); directed by David Dunn Bauer. 2/21, 22, 27, 28, 29; 3/5, 6, 7 at 8. 2/16, 23, and 3/1 at 3; $12. Ten Ten Players production at **Park Avenue Christian Church**, 1010 Park Avenue at 85th Street (879-7669).

FELIX MITTERER DOUBLE BILL—The contemporary Austrian playwright's plays, *Harvesting the Autobahn* followed by *Shunted Into a Siding*, are directed by Robert Schmidt and set in the visiting rooms of a psychiatric hospital and an old folks' home respectively. Thursday through Saturday at 8 p.m. and Sunday at 3 p.m.; $10; through 3/8. At the **Elysium Theater**, 204 East 6th Street (713-5478).

FIXING THE CAT—Bennett I. Windheim's play examines not so much the war between the sexes as the truth between them; directed by Richard Manichello. Featured in the cast are Sean Bowen, Russell Rothberg, Michael Domino, Kris Montgomery, Kevin Fletcher, Shawn McNesby, Dorothy Ann Frank, Jennifer Lynch, Sally Harrison, and David Lazzo. Wednesday through Saturday at 8 p.m.; through 2/15; $10. At **Theater North Space**, 336 Canal Street (226-2820).

HIGHER POWERS—Three one-act comedies by Stephen Fife, each with a supernatural theme, exploring mysterious events that occur to a savings and loan heir, a secretarial temp, and Sigmund Freud; directed by Seth Gordon; featured in the casts are Joey Golden, Lorraine Wochna, Shaler McClure, Anna Heims, and Robin Selfridge. Thursday through Sunday at 7 p.m. (one matinee Sunday, 2/23 at 3 p.m.); $5; through 3/8. At the **Theater for the New City,** 155 First Avenue (254-1109).

HOT LITTLE ISLAND—John Wall's play shows how fireworks erupt when a pair of ex-lovers meet at a gay resort, each with a new mate in tow; directed by Hutchins Foster. Saturday at 6 p.m. and 9 p.m., Sunday at 3:30 p.m. and 7 p.m.; $15; through 2/23. At the **Wings Theater,** in the Archive, on the lower level, 154 Christopher Street (627-2961).

I AM A CAMERA—Jon Van Druten's play, directed by David Macy is based on the Christopher Isherwood tale of life in decadent 1930s Berlin. Thursday through Saturday at 8, Sunday at 3; 2/27–3/7; FREE.. **T. Schreiber Studio**, 83 East Fourth STreet (420-1249).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth. Wednesday at 9:30 and Sunday at 7; $10. In repertory with Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater**, 50 West 13th Street (675-6677). ● ●

THE MIND KING—Written, designed, and directed by Richard Foreman, the work is an exploration of consciousness at war with itself and centers on hallucinatory, parablelike stories. Henry Stram and David Patrick Kelly are the protagonists. Tuesday–Sunday at 8 (no Wed.); through 3/1; $10. An Ontological-Theater production at **St. Mark's Church-in-the Bowery,** Second Avenue and 10th Street (533-4650).

MONKEY BUSINESS—Celebrate the Year of the Monkey and laugh at the antics of the Monkey King, one of China's favorite folk heroes, when he discovers the magical Manfruit Tree; with music and dance; directed by Virginia Wing. Through 3/15 at 1 p.m. and 3 p.m.; $6. An On Stage Production at the **Hartley House Theater**, 413 West 46th Street (666-1716).

MURDER ON THE NILE—Agatha Christie's whodunit has the usual double turn-around, with a mixture of suspense, suspicion, and a double murder; directed by Fred Fondren. Featured in the cast are Walter Walker, Olga Banasco, Nancy Rodowicz, Hilary Bell, Sarah Fuerstein, Stephen Broker, Gladys Fleishman, and Sean Deming. Thursday through Saturday at 8 p.m.; $10; 2/21 through 3/28. At the **Prometheus Theater**, 239 East 5th Street (477-8689).

NEW DOUBLE BILL—John Monteleone's *The Box* and *Homesick*, directed by Keith Fadelici, are described as "an evening of down-to-earth everyday madness." The casts include Jonathan Friedman, Philip Levy, Lane Luchert, Jeff Streger, Elizabeth Kobe, Steve Abruscato, Marjorie Austrian, Cam Sanders, and Joyce Sozen. Monday through Saturday at 8 p.m., Wednesday at 3 p.m. $10; through 2/22. **William-Redfield Theater**, 354 West 45th Street (279-4200).

RE-SUR-REK—Bill Goodman's comedy of comparisons, co-directed by Keith Gilroy and Kathleen Torrey. Six actors portray 3 roles each in three different social worlds. Thursday at 8 p.m., Friday and Saturday at 7:30 p.m.and 10 p.m., Sunday at 3 p.m.; $8 to $10; 2/20 to 3/8. At the **Synchronicity Space**, 55 Mercer Street (582-1003).

RUTHERFORD AND SON—A 1912 English drama by Githa Sowerby,; directed by Michael Hillyer, reveals the struggle for power and control within a family. Featured in the cast are Saylor Creswell, John Hillyer, Holly Hawkins, Annette Hunt, Mark Lang, Gwendolyn Lewis, Miller Lide, and Joan Matthiessen. Thursday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m.; $10; through 3/1; $10. **29th Street Playhouse**, 212 West 29th Street (465-0575).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake, to celebrate with Rick Pasqualone and Sharon Angela, who are the happy couple. Wednesday through Sunday at 7 p.m., Saturday and Sunday at 2 p.m.; phone for prices (279-4200). ● ●

TRUE WEST—Sam Shepard's tale of two brothers coming to terms in the West, one a writer (Brian McGovern), the other a drifter (James Jenner). Thursday through Saturday at 8 p.m., Sunday at 5 p.m.; 2/20 to 3/15; $10. An Oasis production at the **Playground Theater**, 230 East 9th Street (673-3706).

WHO IS GOING TO SAVE ME?—Guy Hoffman's play, with music by Flo Karp, and directed by Robert Mariah, is about spiritual awakening in a high-camp carnival atmosphere where the Lord and mankind stumble into a collision of wills. Featured in the cast are Jamie Gorenberg, Deborah Dutton, Jeffrey Edward Peters, Charles Rucker, Elisabeth S. Rodgers, Clark Middleton, and Ralph Cole Jr. Thursday, Friday, and Saturday at 8 p.m., Sunday at 2 p.m.; extended through 3/1; $10. At the **Theater Row Theater**, 424 West 42nd Street (245-2476).

WILL KEMP—Dan Roentsch wrote and directed this romantic comedy featuring the historical characters of William Shakespeare (Stephen Byers), his Dark Lady of the Sonnets, and two of his King's Men, Richard Burbage and Will Kemp (Steve Crow). Featured is an ensemble of 14. Thursday through Saturday at 8, Sunday at 3; $10; through 3/8. At the **Sanford Meisner**, 164 Eleventh Avenue (749-7271).

A WOMAN CALLED TRUTH—Patricia R. Floyd has the title role in Sandra Fenichel Asher's play, based on the real-life slave crusader Sojourner Truth and her struggle to free herself and son from slavery; it features a musical score of slave songs, and featured in the dast are Ricky Genaro, Joe Clancy, Alicia Rene Washington, Jen Wolfe, and James Duane Polk. Saturday at 8 p.m., through 2/29; Sunday at 2 p.m. through 3/1; $10. **Open Eye**, 270 West 89th Street (769-4143).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

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RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15–$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E) AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M) AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M) AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M) AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E) AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E) AE, TM.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–9. Private parties for 20–80. Closed Sat. **(E) AE, CB, DC, MC, TM, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E) AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D daily 6–2 a.m. **(M-E) AE, MC.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M) AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-0644). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice gnocchi and golden raisin sauce, wood grilled double lamb chops with hummus cakes and black-olive and tomato relish, cazuella of codfish with roasted shallots and tomato broth under a horseradish crust. Res. sug. L Tue.–Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.–Sat. 6–10:30. Closed Mon. **(M) AE, CB, MC, V.**

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I) AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M) AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M) AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M) AE, MC, V.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri.

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noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M–E)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GARIBALDI—7 Washington Place (260-3066). Casual. Italian. Spcls: spaghettini tutto mare, pollo Argentina, zuppa di pesce al peperoncino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, TM, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: lobster combination, veal funghetto, linguine buccaniera. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Mon.–Fri. from 5, Sat.–Sun. from 9:30. **(I–M)** **AE, CB, DC, MC, TM, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LA MAISON JAPONAISE—125 E. 39th St. (682-7375). Casual. French-Japanese. Spcls: wasabi mignon, roast duck maison, chicken flambe. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5:30–10:30. Private parties for 25–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MARCHI—251 E. 31st St. (679-2494). Jacket required. Northern Italian. Spcls: antipasto, homemade lasagna, deep-fried whiting with fresh beets and string beans, roast chicken and roast veal, crema fritta. Res. nec. Prix fixe D only Mon.–Fri. 5–10, Sat. to 11. Private parties for 30–100. Closed Sun. **(M)** **AE.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

23RD STREET BAR & GRILL—158 E. 23rd St. (533-8877). Casual. Continental. Spcls: broiled salmon steak meuniere, prime rib of beef au jus, fettuccine alfredo. Res. sug. for 6 or more. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–midnight. Private parties for 65–70. **(M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

BENVENUTI—162 W. 36th St. (736-0178). Casual. Northern Italian. Spcls: pasta with seafood sauce, veal chop capreciozo, snapper mariciaro. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10. Private parties for 90. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEZ JOSEPHINE—414 W. 42nd St. (594-1925). Casual. French-continental. Spcls: lobster cassoulet, boudin noir with french fries, chicken Alvara. Res. nec. D only Mon.–Sat. 5–midnight. Ent. Mon.–Sat. Private parties for 20. Closed Sun. **(M)** **AE, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

MARIO'S SEAFOOD—7 E. 30th St. (532-7787). Casual. Northern Italian seafood. Spcls: snapper Mediterranean style, veal masala, broiled salmon. Res. nec. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 4–9:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, TM, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

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PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC, TM.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FITZERS—687 Lexington Ave., bet. 56th–57th Sts., in the Fitzpartick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 7:30 a.m.–11 a.m. Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–10:30. Private parties for 40. **(M)** **AE, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JOYCE'S—948 Second Ave., bet. 50th–51st St. (759-6780; -6781). Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster, fresh seafood. Res. sug. Open daily noon–3 a.m. Private party room for 20. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30, Fri.–Sat. to 11. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

ORSINI'S—227 E. 50th St. (750-5315). Jacket required. Modern Italian. Spcls: carpaccio di salmone with caper sauce, lasagnette al pesto, pollo mimosa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

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SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

APERITIVO—29 W. 56th St. (765-5155). Jacket required. Italian. Spcls: homemade pasta, plume de veau, agnolotti. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 30–150. Free D parking from 5:30. **(M)** **AE, DC, MC, TM, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M-E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: wild mushroom raviolis topped with fresh parmesan "au gratin", salmon "antibose" on a bed of artichokes and wild mushrooms, roasted duck breast with black currant sauce and potato crepes. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

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RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30. Free D parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SIAM INN TOO—854 Eighth Ave., bet. 51st–52nd Sts. (757-3520). Casual. Thai. Spcls: salmon with green curry, Bangkok duck, pla lad prig. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Fri. 5–11:30, Sat. 4–11:45, Sun. 4–11. **(I–M)** **AE, CB, DC.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE CHANTILLY—106 E. 57th St. (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass marniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

VEGETARIAN HEAVEN—304 W. 58th St. (956-4678). Casual. Chinese-Japanese-vegetarian. Spcls: steamed dumpling, vegetable rice noodles, vege squid sauteed with hot spicy sauce. Res. sug. L and D daily 11 a.m.–10:30. **V.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. Also **142 W. 44th St.** (354-4444). **(I-M)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily

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5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ISLAND—1305 Madison Ave., bet. 92nd–93rd Sts. (996-1200). Casual. Mediterranean. Spcls: malloreddus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon–3. D daily 6–midnight. **(M)** **AE.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: Spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. D Mon.–Sat. 5–midnight. Private parties for 30–80. Closed Sun. **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp rissoto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m.**(M)** **AE, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumplings, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. **(M)** **AE.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, TM, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

SHORT RIBS—9101 Third Ave. (718-745-0614). Casual. American. Spcls: baby back ribs, chicken seafood jambalaya, blackened Cajun fish. No res. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 4–midnight. Private parties for 75. Ent. Mon.–Wed., Fri.–Sat. **(M)** **AE, DC, MC, TM, V.**

QUEENS

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. French-provencale-Moroccan. Spcls: le jarret de veau, rouget au basilic et poivron rouges., supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 40. Pianist Fri.–Sat from 8–10. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

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ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

LENNART ANDERSON—Twenty-five drawings of still life and figurative subjects in pencil, charcoal, and oil on paper, dating from 1959–1988; through 3/7. Davis & Langdale, 231 E. 60th St. (838-0333).

INDRA AVINS—Recent works on paper; through 2/27. Books & Co., 939 Madison Ave. (737-1450).

ELIZABETH GINSBERG—Abstract paintings and photographic collages; through 2/28. The New York Academy of Sciences, 2 E. 63rd St. (838-0230).

GARY HUME—Five recent paintings that are a continuation of his "Door" series, executed in layers of enamel lacquer paint on laminated polystyrene and aluminum panels; through 3/14. Marks, 1018 Madison Ave. (861-9455).

JASPER JOHNS—His paintings with collaged fragments, "According to What" and "Watchman"; through 3/14. Gagosian, 980 Madison Ave. (744-2313).

PER KIRKEBY—New abstract paintings based on landscape and geology, executed while Kirkeby was Artist-in-Residence at the Skowhegan School of Painting and Sculpture in Maine; through 2/29. Werner, 21 E. 67th St. (988-1623).

MOSHE KUPFERMAN—Paintings and works on paper from the past 21 years, including works borrowed from museums and collectors; through 2/29. Urdang, 23 E. 74th St. (288-7004).

JOHN NEWMAN—Mixed-media drawings that display the same abstract organic shapes evident in the artist's sculpture; through 3/7. Mathes, 851 Madison Ave. (249-3600).

ROBERT RAUSCHENBERG—New paintings on aluminum from his "Night Shades" and "Gluts" series; through 2/29. Knoedler, 19 E. 70th St. (794-0550).

MAN RAY/MERET OPPENHEIM—Paintings and works on paper by both; through 3/27. Kent, 47 E. 63rd St. (980-9696).

FREDERICK J. SYKES—Landscape paintings from the late 19th and early 20th centuries; through 2/22. Hirschl & Adler, 21 E. 70th St. (535-8810).

JAMES TORLACKSON—Photorealist oil paintings, watercolors, and etchings of such typically American images such as drive-ins; through 2/29. Cudahy's, 170 E. 75th St. (879-2405).

CHRISTOPHER WILMARTH—Fourteen sculptures from 1968 to 1987; through 3/28. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

NICHOLAS AFRICANO/MARIANNE EIGENHEER—Recent large-scale narrative works on handmade paper and sculpture in metal and glass/Abstract works on paper; 2/20–3/21. Solomon, 724 Fifth Ave. (757-7777).

SERGI AGUILAR—New sculpture and works on paper; through 2/29. Prats, 24 W. 57th St. (315-3681).

JOHN ALEXANDER—Two recent series of paintings, including works that satirize the values and concerns of contemporary society through candid portraits of today's social and political elite, and paintings of swamps and marshland; through 2/29. Marlborough, 40 W. 57th St. (541-4900).

PAT ANDREA—Recent paintings in which images of women, men, animals, and architecture float across the picture plane in surrealistic juxtapositions of scale; 2/19–3/21. Baldacci-Daverio, 41 E. 57th St. (826-4210).

PIERRE-MARIE BRISSON—Mixed-media paintings and works on paper influenced by the cave drawings at Lascaux and studies of primitive Etruscan art; through 2/29. Reece, 24 W. 57th St. (333-5830).

HERMAN CHERRY—Recent paintings and sculpture from the 1940s; through 2/29. Ross, 50 W. 57th St. (307-0400).

STEVE CURRIE/EMILY MASON—Organically-shaped abstract sculptures cut from poplar and aluminum/Luminous abstract paintings. Through 3/14. Borgenicht, 724 Fifth Ave. (247-2111).

JIRI GEORG DOKOUPIL—Recent "Tire Paintings" created by rolling tires dipped in paint across a white canvas; through 2/29. Miller, 41 E. 57th St. (980-5454).

ANTONIO FRASCONI—An overview of woodcuts from 1943–1991; through 2/27. Dintenfass, 50 W. 57th St. (581-2268).

JAMES LITTLE—Abstract paintings in series titled "Ovals" and "Arbitration"; through 3/11. Deutsch, 29 W. 57th St. (754-6660).

MORRIS LOUIS—His large-scale Color Field paintings from the late 1950s; through 2/29. Emmerich, 41 E. 57th St. (752-0124).

PAUL MANES—Recent paintings of overlapping circles; through 3/7. Del Re, 41 E. 57th St. (688-1843).

ANDRE MASSON/CLAUDE CAHUN—Collages and drawings from the 1950s and 1960s/Vintage photographs and photomontages by this French surrealist; 2/19–4/11. Zabriskie, 724 Fifth Ave. (307-7430).

JANET MONAFO—Large-scale pastels of everyday domestic objects; through 2/29. French, 24 W. 57th St. (247-2457).

ROBERT MOSKOWITZ—New paintings and works on paper; through 3/21. Blum Helman, 20 W. 57th St. (245-2888).

ROBERT MOTHERWELL—Prints from 1965–1991; through 3/14. American Associated Artists, 20 W. 57th St. (399-5510).

HELEN NAPPER/THOMAS NEWBOLDT—Figurative paintings that depict daily personal events/Figurative paintings that present allegories of man's condition and fate. Through 2/29. Tatistcheff, 50 W. 57th St. (664-0907).

ALBERT PALEY—Recent furniture incorporating hand-forged steel, wood, and stone; 2/20–3/28. Joseph, 745 Fifth Ave. (751-5500).

GIUSEPPE PENONE—Sculptures, drawings, and photographs that focus on the artist's interventions with nature; through 2/29. Goodman, 24 W. 57th St. (977-7160).

PAUL RICKERT/LOUISE DODD—Recent watercolors of industrial landscapes in New England/Paintings of New England landscapes; through 2/29. Fischbach, 24 W. 57th St. (759-2345).

DOROTHEA ROCKBURNE—A new work titled "Roman Wall Painting" executed in Flashe, colored pencil, and watercolor stick directly on the gallery wall; through 3/21. Emmerich, 41 E. 57th St. (752-0124).

CHARLES ROUSSEL—Paintings of beach and coastal views from the 1880s through 1930; through 3/7. Babacock, 724 Fifth Ave. (535-9355).

DOUGLAS SAFRANEK—Highly-detailed paintings of New York City in egg tempera on panel; through 2/23. Schmidt-Bingham, 41 W. 57th St. (888-1122).

RICHARD SHAW—Cast porcelain sculptures of ships that incorporate lights, giving the effect of a ship at night; through 2/29. Frumkin/Adams, 50 W. 57th St. (757-6655).

ED STITT—Realist paintings of cityscapes and still life; through 3/4. De Nagy, 41 W. 57th St. (421-3780).

HELEN MIRANDA WILSON—New paintings and drawings inspired by bird habitats, agricultural situations, and phases of the moon; through 3/7. McCoy, 41 E. 57th St. (319-1996).

SANDY WINTERS—Narrative paintings that explore the line between abstraction and representation; through 2/29. Frumkin/Adams, 50 W. 57th St. (757-6655).

SoHo and TriBeCa

PETER AGOSTINI—A retrospective of figurative sculpture; through 2/29. Clasen, 470 Broome St. (334-0277).

MIKE ASENTE—New sculpture made with cast rubber, sheetrock, and needlepoint, in an exhibition titled "Cam Tu—Vietnam Suicide Memorial"; through 3/7. Franklin Furnace, 112 Franklin St. (925-4671).

STUART ARENDS—Reductive paintings in oil and wax on box-shaped wooden constructions; through 2/29. Bitter-Larkin, 597 Broadway (219-0150).

JEAN MICHEL BASQUIAT/J.S.G. BOGGS—Paintings and drawings executed between 1980–87/Paintings, drawings, and prints of currency. Through 3/7. Baghoomian, 555 Broadway (941-1410).

MICHAEL BOYD—Five large-scale paintings, each derived from a major French Gothic cathedral; through 2/29. Zarre, 154 Wooster St. (353-3456).

MARLYSE BRUNNER—New works; through 3/14. Engelhorn, 591 Broadway (966-6882).

DALE CHIHULY—New works in glass from his "Floats" series; through 3/21. Cowles, 420 W. Broadway (925-3500).

COLETTE—Multi-media works that pay homage to the artist's muses; through 3/28. Rempire, 121 Greene St. (979-1111).

SONIA DELAUNAY—Colorful geometric lithographs from the late 1960s and early 1970s; through 2/28. Zarre, 154 Wooster St. (353-3456).

JANE DICKSON—New paintings that depict characters the artist sees from her Times Square studio, including New Years's Eve revelers, policemen, families, couples, and single figures; through 2/29. Alexander, 59 Wooster St. (925-4338).

TOM DUNCAN—New polychrome sculptures; through 2/29. Einstein, 591 Broadway (226-1414).

DON EDDY—New paintings, including still lifes of vegetables, fruits, and flowers, Caribbean landscapes, and graphite drawings; through 3/4. Hoffman, 429 W. Broadway (966-6676).

ROBERT FEINTUCH—Large-scale black paintings that contain images of ears; through 3/14. Newburg, 580 Broadway (219-1885).

JOHN FEKNER—An installation that explores memory; through 3/7. Exit Art, 578 Broadway (966-7745).

LEONOR FINI—Ballet, theater, film, and commercial designs; through 3/8. The Exhibition Space at 112 Greene Street, 112 Greene St. (966-3864), daily 10–7.

DAN FLAVIN—Horizontal works from 1964, a recent corner square, and a large-scale fluorescent lighted arch; through 3/14. Pace, 142 Greene St. (421-3292).

SYLVIE FLEURY—New works; 2/21–3/21. Postmasters, 80 Greene St. (941-5711).

JOHN FRANCIS—Recent metal sculptures; through 3/14. 49th Parallel, 420 W. Broadway (925-8349).

GARANCE—New paintings and India ink drawings; through 3/14. Humphrey, 594 Broadway (226-5360).

DINA GHEN—Recent abstract sculpture made with resin,

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plastic, and urethane foam; through 2/29. LedisFlam, 584 Broadway (925-2806).

MAURO GIUFFRIDA/THEODORE SVENNINGSEN—Recent paintings by both; through 3/4. Sermas, 19 Greene St. (431-5743).

RICHARD HAAS—A selection of drypoints and etchings from 1971 to 1991, using New York landmark buildings as subject matter; through 2/22. Condeso-/Lawler, 76 Greene St. (219-1283).

GOVERT HEIKOOP—Wall sculptures in painted wood; through 2/29. M-13, 72 Greene St. (925-3007).

ALISON HILDRETH—Paintings that refer to nature; 2/25–3/21. Condeso/Lawler, 76 Greene St. (219-1283).

GEORGE HORNER—Two-dimensional works made with silly putty and incorporating words and images from "low" culture; through 3/7. Arena, 128 Wooster St. (226-1420).

DAVID JEFFREY—Abstract drawings and paintings from the past four years, executed in crushed and pulverized charcoal and acrylic resins; 2/20–3/21. Jamison Thomas, 588 Broadway (925-1055).

SCOTT KAHN/LAURA SCHECHTER—Paintings of mysterious landscapes/Still-life paintings. Through 3/12. Perlow, 560 Broadway (941-1220).

ELLSWORTH KELLY—Four "Angle" works from 1964–66, each of which comprises two connected panels set at a ninety-degree angle, with one panel placed upright and the other on the floor; through 3/14. Cooper, 155 Wooster St. (674-0766).

MEL KENDRICK/MIGUEL RIOS—Recent sculpture/Works with political themes. Through 2/22. Weber, 142 Greene St. (966-6115).

ROBERT KIPPUR—Expressionistic figure paintings that depict nightmarish and erotic scenes; through 3/14. C & A, 96 Spring St. (431-8664).

KOMAR & MELAMID—Recent multi-media "Searstyle" installations and paintings and realted works based on the Psalms; 2/22–3/28. Feldman, 31 Mercer St. (226-3232).

THOMAS KOVACHEVICH—New works; through 2/29. Marcus, 578 Broadway (226-3200).

ROBERT KUSZEK—New abstract paintings and mixed-media works; through 3/14. Rosenberg, 115 Wooster St. (431-4838).

CLIFFORD LAND/DUANE STAPP—Paintings that depict billboard-like imagery/Conceptual works. Through 2/29. Stendhal, 622–626 Broadway (505-1201).

SEAN LANDERS—New works that document his daily existence, including drawings of art world characters, a monthly calendar for 1991, letters to his student loan agency, and nineteen clay heads; through 3/14. Rosen, 130 Prince St. (941-0203).

GARY LANG—New paintings; through 3/21. Klein, 594 Broadway (431-1980).

DAVID LASRY/DENISE MARIKA—Abstract paintings influenced by the geometry and technique of Renaissance painting/Conceptual works that combine constructions of industrial materials with home-made uncut video projections. Through 3/7. Roger, 136 Prince St. (966-4017).

ALFRED LESLIE—A loan show of five grisaille paintings from 1962–67; through 3/28. Flynn, 113 Crosby St. (966-0426).

ROY LICHTENSTEIN—Paintings from his "Interiors" series; through 2/28. Castelli, 420 W. Broadway and 65 Thompson St. (431-5160).

CHARLES LONG—New sculptures that incorporate objects of little value, such as popcorn and lumps of clay; through 2/29. Koury, 89 Greene St. (334-5155).

RICHARD LONG/JAMES TURRELL—A sculpture titled "White Line"/A large-scale drawing of the site plan for the Roden Crater Project. Through 2/28. SteinGladstone, 99 Wooster St. (925-7474).

CHRISTOPHER LUCAS—New paintings that incorporate Korean images; through 2/22. Good, 532 Broadway (941-8066).

MILA MACEK—Recent abstract paintings; through 3/7. Ala, 560 Broadway (941-1990).

FABIAN MARCACCIO/DANIEL WEINER—Paintings/Sculpture. Through 2/22. Lee, 588 Broadway (966-2676).

ALLIE MCGHEE—Recent abstract paintings; through 3/7. Kelly, 591 Broadway (226-1660).

MARIO MERZ—A survey of sculpture; through 2/22. Sperone Westwater, 142 Greene St. (431-3685).

HUGH MESIBOV—Prints, paintings, and drawings from the 1930s and 1940s, including rare carborundum prints; through 3/28. Sragow, 67–73 Spring St. (219-1793).

PIETER LAURENS MOLL—Photosculptures from the 1970s to the present; through 3/14. Louver, 130 Prince St. (925-9205).

GAYIL NALLS—Sculptures, video, and works on paper; through 3/14. Staib, 8 Greene St. (941-5977).

BARNETT NEWMAN—His sculpture, "Zim Zum II," conceived by the artist in 1969 and fabricated after his death in 1970; through 3/14. Gagosian, 136 Wooster St. (228-2828).

HERMANN NITSCH—Drawings and paintings; through 2/29. Nolan, 560 Broadway (925-6190).

DENNIS OPPENHEIM—New works; through 3/14. Blum Helman Warehouse, 80 Greene St. (226-8770).

CARL OSTENDARP—Recent works on paper; through 2/29. Theodore, 580 Broadway (274-8260).

MAURIZIO PELLEGRIN—Recent assemblages of objects from popular culture; through 3/21. Shainman, 560 Broadway (966-3866).

JUDY PFAFF/URSULA VON RYDINGSVARD—A collaborative installation; through 3/21. The Cultural Space, 336 Canal St. (966-6988).

JACK PIERSON—Drawings about compulsiveness and love, sculptures constructed from urban ephemera, and photographs of the seedier side of Los Angeles; through 2/29. Cugliani, 40 Wooster St. (966-9006).

DENNIS POTTER—New works; through 3/14. Van Eck, 420 W. Broadway (219-0717).

LUCIO POZZI—Recent paintings from his "Rag Rugs" series; through 2/28. Penine Hart, 152 Wooster St. (982-0194).

TIM PRENTICE—Kinetic "whirligig" sculptures; through 3/7. Davidson, 415 W. Broadway (925-5300).

FAITH RINGGOLD—Paintings that combine the artist's signature style with imagery culled from French art history; through 2/18. Steinbaum, 132 Greene St. (431-4224).

SUSAN RODGERS—Recent steel sculptures; through 3/10. Haller, 415 W. Broadway (219-2500).

KAREN ROTH—Paintings based on the textures and colors of disintegrating building facades; through 3/31. Weiss, 68 Laight St. (925-7313), Thu.–Sat. 12–6.

MICHAEL ST. JOHN/DAVID SHAW—Paintings of cartoon characters in expressions of extreme reaction/New works. Through 2/29. Berland Hall, 579 Broadway (274-9580).

SALVATORE SCARPITTA—Early works, through 2/29, at Castelli, 578 Broadway (941-9855); works from the past year, through 3/28, at Nosei, 100 Prince St. (431-9253).

PETER SCHUYFF—Recent drawings; 2/23–3/7. Sperone Westwater, 142 Greene St. (431-3685).

SEAN SCULLY—Recent woodcuts; through 3/11. Auchincloss, 558 Broadway (966-7753).

ARTHUR SIMMS—Sculptures that are a synthesis of Jamaican and American culture, constructed from wood, hemp, and found objects; through 3/21. Briet, 558 Broadway (334-0433).

HUNT SLONEM—Paintings of exotic birds in ambiguous exterior/interior space; through 3/7. Helander, 415 W. Broadway (966-9797).

DAVID R. SMYTH—Paintings on lead that incorporate collage and found objects; through 2/29. Morrison, 59 Thompson St. (274-9059).

ANDREW SPENCE/LUDWIG MIES VAN DER ROHE—Geometric abstract paintings based on shapes from the artist's environment such as stereo speakers, buildings, or a bank's automated cash machine; through 2/29/Drawings from the mid-1930s to the early 1950s, of architectural projects and designs for furniture; through 3/7. Protetch, 560 Broadway (966-5454).

TIBOUCHI—Textured paintings that investigate the expressive power of the sign; through 3/4. Dannenberg, 484 Broome St. (219-0140).

BOAZ VAADIA—Figurative sculptures in bluestone and slate; through 2/29. Harris, 383 W. Broadway (431-3600).

ANDREA VIZZINI—Paintings that are copies of works by Caravaggio, da Vinci, Picasso, Poussin, and others, over which the artist superimposes iron bars, stretchers, and colored fabric; through 3/5. Walls, 156 Wooster St. (982-9800).

THEODORE WADDELL—Paintings that incorporate images of the artist's life in Montana; 2/22–3/21. Steinbaum, 132 Greene St. (431-4224).

MERRILL WAGNER—Abstract paintings on rolled stainless steel; through 2/29. Stark, 594 Broadway (925-4484).

IAN WALLACE—New works; through 2/29. Klagsbrun, 51 Greene St. (925-5157).

ROBERT WILSON—Twenty-six drawings in charcoal, conte crayon, and crayon on paper; through 2/29. Cooper, 149 Wooster St. (674-0766).

Other

FABIENNE ABRECHT/CORNELIA COTTIATI—Works on paper and canvas depicting images of Madonna/Works on paper that allude to science. Through 3/21. Swiss Institute, 35 W. 67th St. (496-1759).

MICHAEL ANDREWS/LINDSAY WALT—A survey of figure and landscape paintings by this British artist/A window installation. Through 3/14. Grey Gallery, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Sat. 11–5.

SARAH BRECHT—Paintings of angels and jazz musicians; through 2/23. La Galleria, 7 E. 1st St. (505-2476).

PAM BUTLER/KELLIE O'BOSKY—Paintings that investigate received ideas and models of femininity by both; through 2/23. PS 122, 150 First Ave. (228-4150).

SANDY GELLIS—Ecological projects; through 3/14. The Gallery, 30 Bond St. (505-9668).

CATALINA PARRA—Installations and works on paper from the past ten years that deal with contemporary political, economic, and social issues; through 4/4. Lehman College, 250 Bedford Park Blvd. West, Bronx (960-8211).

MIGUELANGEL RUIZ/WENDY COAD—Recent paintings by both; through 2/28. Fashion Moda, 2754 Third Ave. (near 146th St.), Bronx (560-0166), accessible 24 hours.

GROUP SHOWS

Madison Avenue and Vicinity

CHINA INSTITUTE—125 E. 65th St. (744-8181). "The Treasures of the Last Emperor: Selections from the Palace Museum, Beijing"; through 3/7.

CDS—76 E. 79th St. (772-9555). Works by gallery artists, including Ajay, De Staebler, Motherwell, Porter, Walker, others; through 3/1.

GOETHE HOUSE—1014 Fifth Ave. (439-8700). "Schrittwechsel-Change of Gait," with works by-Bekker, Gabriel, Kruger, Manigk, Rathke, Zylla, others; through 2/29.

KOUROS—23 E. 73rd St. (288-5888). Paintings and works on paper by Ducrot, Eveleigh, Warren; through 2/29.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0475). Works honoring Black History Month 1992, by Ikeda, Mbugua, Tomba; through 2/29.

RALPH—43 E. 78th St. (288-5222). Drawings by Ackling, De Kooning, Chillida, Hesse, Pollock, Rotterdam, Walker, Wilmarth; through 3/7.

SCULPTURE CENTER—167 E. 69th St. (879-3500). Works on paper by Freedman, Froese, Hill, Kunin, Levinson, Penn, Rochette, Silver; through 2/22.

SPANIERMAN—50 E. 78th St. (879-7085). "In Praise of Women: Images of Leisure and Independence," with works by Benson, Cassatt, Chase, Davies, Weir, others; "The Eight and Their Circle," with works by Bellows, Glackens, Henri, Marsh, Sloan, others; through 3/28.

WENDER—3 E. 80th St. (734-3460). Chinese calligraphy from the 18th to the 20th centuries; through 3/7.

57th Street Area

ACA—41 E. 57th St. (644-8300). Works on paper by Degas, Dove, Hopper, Levine, Marsh, Rivers, others; through 3/7.

ADLER—41 E. 57th St. (308-0511). Drawings, books,

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periodicals, and ceramics by Italian Futurists, in collaboration with Ex Libris, New York; through 4/5.

BARON/BOISANTÉ—50 W. 57th St. (581-9191). Works by Anderson, Dinter, Polke, Wells; through 2/28.

DRAKE—50 W. 57th St. (582-5930). "Intermezzo," with works by Bogart, Christensen, Jaramillo, Kuehn, Smith, others; through 2/22.

DRUTT—724 Fifth Ave. (974-7700). "Contemporary Dutch Ceramics," with works by Brandt, Koster, Nanning, Stevens, van Loon; through 2/22.

FITCH-FEBVREL—5 E. 57th St. (688-8522). An accrochage of prints and drawings by Braque, Demazieres, Meckseper, Normann, Pascin, Robbe, Tissot, Yake; through 2/29.

HAIME—41 E. 57th St. (888-3550). Sculpture in bronze, granite, steel, and stone, by Mutal, Van Alstine, Vari; through 2/29.

JANIS—110 W. 57th St. (586-0110). Sculpture by Arp, Chillida, Giacometti, Klein; through 2/29.

MIDTOWN PAYSON—745 Fifth Ave. (7858-1900). "The Midtown Flower Show," with paintings, sculpture, and photography by Bates, Davis, Fish, Hockney, Juarez, Katz, Kushner, Mapplethorpe, Norvell, Rosenquist, Zakanitch, others; through 3/7.

PAINEWEBBER—1285 Ave. of the Americas (713-2885). "Ancient Faces: The Mask in Modern Mexico"; through 4/3.

SACKS—50 W. 57th St. (333-7755). Paintings by women artists of the 1920s, 1930s, and 1940s, including Abercrombie, Corcos, Drayton, Gurr, Ford, MacLeod, Zorach, others; through 2/29.

ST. ETIENNE—24 W. 57th St. (254-6734). "Scandal, Outrage, and Censorship: Controversy in Modern Art," with works by Beckmann, Dix, Heartfield, Pechstein, Nolde, Schiele, Serrano, Wojnarowicz, others; through 3/7.

TILTON—24 W. 57th St. (247-7480). Interpretations of Ikebana, the traditional Japanese art of flower arranging, by Andriesse, Blair, Copers, Furukawa, Howland, Kawana, Kustera, Moffet, Tuttle; through 2/29.

WASHBURN—41 E. 57th St. (753-0546). "Plane Truths," with works by Bolotowsky, Diller, Holtzman, Hyde, Mason, McLaughlin, Reinhardt, Stout; through 3/28.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—594 Broadway (966-4444). Works by Diggs, Knecht, Sances; through 4/18.

ART IN GENERAL—79 Walker St. (219-0473). "The Results are In," with works by Franklin, Fujiyoshi, Herzog, Umbrico; "San Diego: America's Finest? Public Questions in a Private City," with collaborations by Avalos, Hock, Kessler, Kirkwood, Sisco, Small; installations by Sligh, Tomney; through 2/29.

ARTISTS SPACE—223 W. Broadway (226-3970). "Japan: Outside/Inside/Inbetween," with works between Alvarez and Colker, Callas, Goss, Hill, Steina and Vasulka, Velez, Viola; "Main Gallery: Jared Fitzgerald, Nickzad Nodjoumi, Gilda Pervin, Kendall Shaw"; "AIDS Forum: Robert Borda Paintings"; through 3/14.

AUCHINCLOSS—558 Broadway (966-7753). Abstract paintings by Haynes, Millei, Polke; through 3/11.

B4A—510 Broadway (925-9735), Wed.–Sat. 12–5:30. "JFK: Myth and Denial," with works by Burson, Heilmann, Georges, Howard, Moskowitz, Rifka, Williams, others; through 3/3.

BEITZEL—102 Prince St. (219-2863). "Allusion," with works by Brodsky, Cheng, Garet, Green, Newman, Pijoan, Reice, Silver, Nazarewycz, Wiener; through 3/14.

BLONDIES—72 Thompson St. (431-8601), Tue.–Sat. 2–6. Works by Burns, Castlelove, Hoffman; through 3/14.

BROMM—90 W. Broadway (732-6196). Works by Barry, Bidlo, Castoro, Nesterova, Mapplethorpe, Warhol, Wojnarowicz; through 2/29.

BURGIN—130 Prince St. (941-6435). Works by Graham, Levine, Welling; 2/20–3/21.

CASTELLI—578 Broadway (941-9855). "35th Anniversary Exhibition"; early works by Sal Scarpitta; through 2/29.

COUPE DE GRACE—579 Broadway (431-5799). Works by women who use words or text in their work, in-

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ART

cluding Holzer, Kruger, Rosen, others; through 3/21.

DONAHUE—560 Broadway (226-1111). "The Retangled Bank," with works by Anker, Chin, Connor, Cyphers, Joelson, Knowlton, Lin, Polke, Sheehan, Simons, Urban, Winter; through 3/21.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

GORNEY—100 Greene St. (966-4480). Paintings by Murray, Newman, Ostendarp; through 2/29.

GRANARY BOOKS—568 Broadway (226-5462). Sculpture, video, and photographic books by Armstrong, Greenaway, Phillips, Snow, Velez, others; through 3/14.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). "Childhood: Imitation and Perception," with works by Borsuk, Broadbent, Croak, Dodd, Huang, Pozzi, Rose, others; through 3/29.

KASMIN—580 Broadway (219-3219). Sculpture by Baechler, Dokoupil, MacDonald; through 2/23.

KATZEN—475 Broome St. (966-4469). Recent works by gallery artists; through 3/14.

KIND—136 Greene St. (925-1200). "My Father's House Has Many Mansions," with works by Brown, Colescott, CPLY, Finster, Greenwold, Hull, Israel, Nilsson, Ramirez; through 2/22.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by Forg, Gonzalez-Torres, Kilimnik, Kippenberger, Nares, Oehlen, Prina, Wool; through 3/14.

PEARL—420 W. Broadway (966-5506). Works from the 1930s through the 1950s by members of the American Abstract Artists organization, including Bolotowsky, Diller, Ferren, Gallatin, Pereira, von Wiegand, Xceron, others; through 2/29.

PLUMB—81 Greene St. (219-2007). "The Last Show," with works by Botts, Fowler, Georges, Hacker, Oppenheim, Serrano; through 2/29.

PRETTO—103 Sullivan St. (431-3041). Small works by Alain, Andre, Barry, Kretschmer, Obering, Smith, Wagner, Zinsser, others; through 2/26.

RUBENSTEIN—130 Prince St. (431-4221). "Easel Painting," with works by Baechler, Bleckner, Fischl, Katz, Scherman; through 2/29.

RUBIN SPANGLE—395 W. Broadway (226-2161). Sculpture by Andre, Artschwager, Gober, Gonzalez-Torres, Horn, Judd, Shapiro, Therrien, Winsor, from 1967 to 1992; through 3/14.

SHAFRAZI—130 Prince St. (274-9300). "How It Is," with works by Blake, Burton, Gipe, McCarty, Otterson, Pierson, Risley, Rockman, Turner, others; through 2/29.

SHAPOLSKY—99 Spring St. (334-9755). "In the Tradition: Part I," with abstract paintings and sculpture by Gibian, Hunt, Kurahara, Overstreet, Manning, Weld, others; through 3/14.

SNYDER—588 Broadway (941-6860). Geometric abstract paintings by Cavallo, Ferren, Holty, Meierhans, Rosenborg, Shaw, Von Wicht; 2/20–3/21.

STAEMPFLI—415 W. Broadway (941-7100). Contemporary realist paintings by Assael, Campbell, Dinhofer, Maury, others; through 2/29.

THORP—103 Prince St. (431-6880). Paintings and sculpture by gallery artists, including Brodie, Butterfield, Crane, Gornik, Helm, Leaf, Leroy, Michaux, Santore, Vath; through 2/22.

THREAD WAXING SPACE—476 Broadway (966-9520). Sculpture by Drew, Hoke, Kahlhamer; through 2/28.

303—89 Greene St. (966-5605). "One Leading to Another," a collaborative work-in-progress by Tiravanija and Zittel, Ruppersberg and Watson, Pensato and Gober, Oppenheim and Nadin, Reynolds; through 3/14.

TRIBECA 148—148 Duane St. (219-9213), Thu.–Sun. 12–6. "Urban Alchemy," with works by Bastidas, Eustace, Jacobson, Mason, Palaia, Parker, others; through 3/7.

Other

COOPER UNION—7 E. 7th St. ((807-8530). "Natural Resource," with works by Cooper Union art and architecture alumni honoring Black History Month; through 2/29.

80 WASHINGTON SQUARE EAST—New York University, 80 Washington Square East (998-5747). "16th Annual Small Works Exhibition," curated by Arnold Glimcher; through 3/13.

INTAR—420 W. 42nd St. (695-6134). "The Migrations of Meaning: Part I," with works by artists whose works are rooted in the creolized communities of the Americas and the Caribbean; through 2/28.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Orange St., Brooklyn (718-855-7882). "Inside Bedford Stuyvesant"; "You'll Have to be Put in a Bowl to Beg: Installation by Michael Timpson"; through 2/21.

STOREFRONT FOR ART & ARCHITECTURE—97 Kenmare St. (431-5795). "Unprojected Habit," with works by Cathcart, Fantauzzi, Van Elslander; through 3/14.

PHOTOGRAPHY

ARMAND AGRESTI—Color and black-and-white photographs that depict what it was like to grow up in Queens during the 1950s and 1960s; through 3/14. Borden, 560 Broadway (431-0166).

BARBARA ALPER/SUSAN KAPROV—Photographs of the Gulf War interspersed with portraits of people taken over the past ten years/Compositions in which images of nature are superimposed over images of technology. Through 3/7. Neikrug, 224 E. 68th St. (288-7741), Fri. and Sat. 1–6.

EDOUARD DENIS BALDUS/SUZANNE OPTON—Salt prints from 1855–56 depicting the French rail line linking Boulogne and Paris and the 1856 floods at Lyon and Avignon/Photographs of the Oakland-Berkeley hills following the fire last October. Through 3/28. Lowinsky, 575 Broadway (226-5440).

BAUM—588 Broadway (219-9854). "Voyeurism," with works by Brassai, Burroughs, Calle, Charlesworth, Cowin, Frailey, Goldin, Michals, Schlesinger, Weegee, others; through 3/14.

ILSE BING—Photographs taken in Frankfurt in the late 1920s, and in Paris and New York in the 1930s; through 2/29. Houk Friedman, 1094 Madison Ave. (628-5300).

EDOUARD BOUBAT—Photographs of people taken all over the world, from the 1950s to the present; through 2/29. Witkin, 415 W. Broadway (925-5510).

YANN CHARBONNIER—Black-and-white photographs that explore the relationship between human beings and animals in the wild; through 2/29. Cade, 1045 Madison Ave. (734-3670).

ELLIOTT ERWITT—Black-and-white photographs from the 1950s and 1960s; through 3/7. Danziger, 415 W. Broadway (226-0056).

HUNTER COLLEGE—68th St. and Lexington Ave. (772-4991), Mon.–Fri. 1–6. "Uncommon Images," with early photographs of medieval monuments; through 3/20.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 4/10: "A Moment Before: Jews in the Soviet Union, Photographs by Frederic Brenner." Through 4/10: "About Face: Photographic Portraits from the Permanent Collection, 1900–1991."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Motion and Document, Sequence and Time: Eadweard Muybridge and Contemporary American Photography"; 2/21–4/26.

KENRO IZU—Large format platinum photographs of ancient stone monuments in Egypt, Mexico, England, Scotland, Japan, Chile, and France; through 2/29. Greenberg, 120 Wooster St. (334-0010).

RAY METZKER/WILLIAM EGGLESTON—Recent black-and-white landscapes taken in southern France during the autumn of 1989/Color photographs from 1967–72 that reveal the quirky and the ironic in the traditional southern landscape; 2/20–4/4. Miller, 138 Spring St. (226-1220).

DOMINIQUE NABOKOV—Black-and-white photographs of cities taken between 1980–1991; through 2/28. La Maison Francaise, 16 Washington Mews (998-8750), Mon.–Fri. 10 a.m.–6.

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (753-5365). Photographs of Paris in the years between 1880 and 1914 from the Archives of Roger-Viollet; through 2/27.

NIKON HOUSE—620 Fifth Ave. (353-3110). "The Black

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Experience: Seven Visions"; through 2/29.

RICE—325 W. 11th St. (366-6660). "Spiritual Travels, Part II," with works by Goldsmith, Goertz, Jorgensen, Woodruff & Brown, Zucker; through 3/8.

HIROSHI SUGIMOTO—Seascapes all over the world photographed during the day and at night; through 3/7. Sonnabend, 420 W. Broadway (966-6160).

DEBORAH TURBEVILLE—Portraits of women in their environments in Guatemala and Mexico; through 3/7. Staley-Wise, 560 Broadway (966-6223).

WILLIAM WEGMAN—Black-and-white photographs from the 1970s that use language, props, and theatrics to express whimsical ideas; through 2/22. Pace/MacGill, 32 E. 57th St. (759-7999).

NEIL WINOKUR—Cibachrome photographs of formal canine portraits; through 3/7. Toll, 146 Greene St. (431-1788).

JEFFREY A. WOLIN/ELISE MITCHELL SANFORD—Black-and-white photographs of people living in public housing in Bloomington, Indiana/Photographs of women over fifty years old portraying famous men and women. Through 3/7. Opsis, 561 Broadway (966-8881), Sat. 12–5.

PERFORMANCE

AARON DAVIS HALL—The City College of New York, 135th St. and Convent Ave. (650-6900). 2/22 at 8 and 2/23 at 3: Excerpts from "The Minstrel Show" and "The N*gg*r Cafe" by Donald Byrd and Judith Jackson. $12.

LA MAMA—74A E. 4th St. (254-6468). Through 3/1, Wed.–Sun. at 8: The Talking Band in "Fern and Rose" and "A Perfect Life." $10–$12. Through 3/8, Wed.–Sun. at 7:30: John Kelly in "Akin." $12–$15. 2/24 at 8: Amy Guggenheim's "The Lark" and "Rosie's Place." $12.

P.S. 122—150 First Ave. (477-5288). 2/18–23, 2/25–3/1, Tue. and Wed. at 8, Thu.–Sun. at 9: "Eric Bogosian: Notes from the Underground." $15. 2/20–23, 2/27–3/1 at 8: Jeannie Hutchins in "Do Not Use If More Salt Than Tears." $10.

THE KITCHEN—512 W. 19th St. (255-5793). 2/19, 2/21, 2/23, 2/26, 2/28, 3/1, 3/4, 3/6, 3/8 at 8:30: Diamanda Galas in "Vena Cava." $15.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.' " Through 4/19: "African Improvisation: Textiles from The Indianapolis Museum of Art." Through 4/19: "Site-Specific Installation by Sam Gilliam." Through 9/30: "Robert Kushner's Changing 'Seasons.' "

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 2/23: "Chiefly Feasts: The Enduring Kwakiutl Potlatch." Through 3/1: "Birds in Art."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 3/15: "Motifs and Meanings in Asian Art: Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 5/10: "Zarina: House With Four Walls."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 5/3: "Grand Lobby Installation: The New Merengue." Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." Through 5/31: "Brice Marden—Cold Mountain." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 2/18/92: "The Sigmund Freud Antiquities: Fragments from a Buried Past."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 3/22: "John Singer Sargent's Alpine Sketchbook: A Young Artist's Perspective." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 2/23: "East Asian Lacquer: The Florence and Herbert Irving Collection." Through 3/15: "French Architectural and Ornament Drawings of the 19th Century." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 5/17: "American Rococo, 1750–1775: Elegance in Ornament." Through 5/3: "Barbizon." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 4/26: "17th-Century Dutch Drawings from The Maida and George Abrams Collection." Through 4/26: "17th-Century Book Production in the Low Countries." Through 4/26: "Selections from the Permanent Collections."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 3/1: "Patterns of Prestige: The Development and Influence of the Saltillo Sarape." Through 3/10: "Santos de Palo: The Household Saints of Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 3/24: "Richard Serra: Afangar Icelandic Series." Through 3/24: "For 25 Years: Gemini G.E.L." Through 3/29: "Lighting from the Sixties and Seventies." Through 4/7: "Gay Block: Rescuers of the Holocaust." Through 3/23: "Frank Gehry: New Furniture Prototypes." Through 4/7: "The William S. Paley Collection." Through 5/5: "Allegories of Modernism: Contemporary Drawing."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $2 Through 2/23: "The Committed Eye: Alexander Alland's Photography." Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17: "Remember the Children: Daniel's Story."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5 (free Tue. 5–8). $2.50, seniors and students $2. Through 3/12: "Hallowed Haunts: The Drawings and Watercolors of Charles Addams." Through 3/12: "Samuel F. D. Morse: A Bicentennial Tribute to the National Academy's Founder."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/19: "1 + 1 + 1: Works by Alfredo Jaar." Through 2/28: "The Big Nothing ou le Presque Rien." Through 4/19: "My Spirit: Works by Jeffry Mitchell."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 4/5: "While They Fought: The Home Front in New York City."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/22: "King Arthur: Looking at the Legend." Through 3/7: "Edna St. Vincent Millay." Through 5/2: "Recent Acquisitions: Photography." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 4/25: "Fool's Fire by Julie Taymor."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 4/12: "Ik-Joong Kang: 3 x 3." Through 3/29: "Art Beyond Sight." Through 4/12: "Sarah Charlesworth: Special Project." Through 4/12: "Focus on the Figure: Paintings by Henrietta Mantooth and Willy Lenski."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 3/1: "1990–1991 Artists in Residence: Ada Pilar Cruz, Leonardo Drew, Eve Sandler." Through 6/7/92: "Africa and the Diaspora: Selections from the Permanent Collection."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 3/1: "Abstracting the Landscape: The Artistry of Landscape Architect A.E. Bye."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 3/1: "Alexis Smith." Through 3/15: "Variations on Themes: Recent Print Acquisitions." Through 4/19: "William Wegman." 2/21–5/10: "Terry Winters." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. 2/20–4/18: "Alison Saar: Slow Boat." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 3/18: "American Masters: Works from the Permanent Collection." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free.

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 2/19 at 10 a.m.: "19th-Century European Paintings, Drawings, and Watercolors." On view from 2/15. 2/25 at 10 a.m.: "Impressionist & Modern Paintings and Sculpture." On view from 2/22.

DOYLE—175 E. 87th St. (427-2730). 2/19 at 10 a.m.: "Fine English & Continental Furniture, Decorations, and Paintings." On view from 2/15.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/20 at 10:15 a.m. and 2: "19th-Century European Paintings, Drawings, and Sculpture." On view from 2/15. 2/25 and 2/26 at 2: "Impressionist, Modern, and Contemporary Paintings, Drawings, and Sculpture." On view from 2/20.

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, February 19

ROYAL LIVERPOOL PHILHARMONIC, Libor Pesek conductor; featuring pianist Garrick Ohlsson. Tchaikovsky's *Romeo and Juliet;* Rakhmaninov's *Rhapsody on a Theme of Paganini;* Suk's Symphony No. 2 in C Minor, "Asrael." Avery Fisher Hall at 8. $13–$25.

GUARNERI QUARTET—Haydn's Quartet in G Minor; Reger's Clarinet Quintet; Mendelssohn's Quartet in D. Alice Tully Hall at 8. Sold out.

THE CULT—With Lenny Kravitz. Rock. The Paramount at 8. $27.50, $32.50.

PAUL GREEN, clarinetist; with pianists Carol Archer and Dick Katz, and members of the Festival Chamber Music Society. Martinu's Sonata for Clarinet and Piano; Schumann's *Fantasiestucke,* Op. 73; Muczynski's *Time Pieces,* Op. 43; Mozart's Quintet in A for Clarinet and Strings, K. 581; jazz pieces. Merkin Concert Hall at 8. $15.

ALBAN BERG QUARTET—Haydn's Quartet No. 3 in C, "The Bird," Op. 33; Janacek's Quartet No. 2, "Intimate Pages"; Brahms's Quartet No. 1 in A Minor, Op. 51. 92nd Street Y at 8. $25.

ZEENA PARKINS, harpist/**TATSU AOKI,** bassist. Solo works. The Alternative Museum, 594 Broadway, Room 402 (966-4444), at 8. $8.

DIAMANDA GALAS, vocalist. Galas's solo work *Vena Cava.* The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $15.

ALICE PARKER—A "sing" of love songs by Brahms and others. Also, Latin American folk songs. Central Presbyterian Church, Park Ave. and 64th St. (663-1165), at 7:30. $5; includes sheet music.

ALHAMBRA—Judeo-Spanish and Middle Eastern music. Concert and lecture. Wool Auditorium, Park East Synagogue, 164 E. 68th St. (737-6900), at 4:30. Free.

JUILLIARD CHAMBER SINGERS—Vocal ensembles and canons by Mozart. Alice Tully Hall at 1. Free.

DORA MAXINE, vocalist; with the Danny Holgate Trio. Jazz. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

ASHLEY HORNE, violinist/**MARIA THOMPSON,** pianist. Works by Gardner, Beethoven, Brahms, Paganini. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

Thursday, February 20

NEW YORK PHILHARMONIC, Kurt Masur conductor. Franck's *Les Eolides;* Franck's Symphony; Brahms's Symphony No. 2. Avery Fisher Hall at 8. $10–$50. Note (today only): Open rehearsal at 9:45 a.m.; $5. Pre-concert Mozart recital at 7; free for ticketholders.

IVO POGORELICH, pianist. Chopin's Nocturnes No. 1 in C Minor, Op. 18; No. 2 in E-flat, Op. 55; No. 2 in E, Op. 62; Chopin's Sonata No. 3 in B Minor, Op. 58; Ravel's *Valses Nobles et Sentimentales;* Rakhmaninov's Sonata No. 2 in B-flat Minor, Op. 36. Carnegie Hall at 8. $13–$60.

UNIVERSITY OF TORONTO CHAMBER SINGERS AND ORCHESTRA, Doreen Rao and David Zafer conductors; featuring soprano Sharla Nafziger, mezzo-soprano Diana Kim, tenor Mark McCallen, bass Christopher Ryan. All-Mozart program: Missa in C, "Coronation," K. 317; Symphony No. 28 in C, K. 200; Church Sonata in C, K. 329; "Sancta Maria mater Dei," K. 273; "Kommet her, ihr frechen Sunder," K. 146; "O Gotteslamm," K. 343,1; "Als aus Agypten," K. 343,2; Symphony No. 29 in A, K. 201. Alice Tully Hall at 8. $10–$15.

GREGG SMITH SINGERS—With the Rooke Chapel Choir. Premiere of William Duckworth's *Southern Harmony.* Merkin Concert Hall at 8. $10.

BROOKLYN PERFORMING ARTS COMPANY, Stephen Scovasso conductor. Beethoven's Symphony No. 9. Symphony Space at 8. $12.

ANDREW LAMB, saxophonist-composer; with percussionist-vibraphonist Warren Smith, percussionist Andrei Strobert, bassist Wilber Morris, poets Onaje Will Halsey and Madaha Kinsey-Lamb. Accompanied by a sign-language interpreter. Original works. Cooper Union's Great Hall, Third Ave. and 7th St. (925-4671), at 8. $10.

LANDOLPHI STRING QUARTET—Works by Beethoven, Brahms, Prokofiev. Church of the Heavenly Rest, Fifth Ave. and 90th St. (289-3400), at 8. $15.

COLUMBIA UNIVERSITY ORCHESTRA, George Rothman conductor; featuring violinist Maria Bachmann. Works by Mahler, Prokofiev, Honegger, Bernstein. Miller Theatre, Broadway and 116th St. (854-7799), at 8. $5.

AMERICAN STRING QUARTET—With violist Michael Tree, guitarist Nicholas Goluses. Mozart's Quintet in C Minor, K. 406, Giampaolo Bracali's *Quintetto;* Dvorak's Quartet in C, Op. 61. Borden Auditorium, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

JUILLIARD STUDENT RECITAL—Art songs. Paul Hall, Broadway and 65th St. (769-7406), at 6. Free.

JOHN CHARRON, organist. St. Paul's Chapel, Columbia University, Broadway and 116th St. (854-1754), at 12:05. Free.

CASSATT STRING QUARTET—Works by Mendelssohn, Louis Karchin. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

BARGEMUSIC—Violinist Ik-Hwan Bae, cellist Christopher Costanza, pianist Sung-Mi Im. Bach's Chromatic Fantasy and Fugue for Piano; Brahms's Sonata in F for Cello and Piano, Op. 99; Mendelssohn's Piano Trio in D Minor, Op. 49. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

MARCUS ROBERTS, pianist. Works by James P. Johnson, featuring the "stride piano" style. Works include "Carolina Shout" and "Keep Off the Grass." Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-448-2500), at 8. $15.

Friday, February 21

NEW YORK PHILHARMONIC—See 2/20. Today at 2. Pre-concert lecture at 11 a.m.; $10.

CONCORDIA, Marin Alsop conductor; featuring pianist Marcus Roberts, trumpeter Clark Terry. Recently discovered orchestral works by James P. Johnson. Also, choreographer George Faison's recreation of *The Charleston* (performed by six dancers), of which Johnson was the original composer. Avery Fisher Hall at 8. $17–$35.

NATALIE COLE, vocalist. Apollo Theatre, 253 W. 125th St. (749-5838), at 8. $25–$50; benefit for the Apollo.

JUILLIARD ORCHESTRA, Kurt Masur conducting; featuring pianist Laura Hibbard. Beethoven's Symphony No. 1 in C, Op. 21; Shostakovich's Concerto No. 2 for Piano and Orchestra, Op. 102; Janacek's *Taras Bulba.* Alice Tully Hall at 8. Free; tickets required.

RANSOM WILSON, flutist; with the St. Luke's Chamber Ensemble. Vivaldi's Flute Concerti, Op. 10. Weill Recital Hall at 8. $15.

RUTH LAREDO, pianist; with violinist Carmit Zori and cellist Leo Grinhauz. All-Dvorak program: Humoresque, Op. 101; Sonatina in G, Op. 100; "Dumka" Piano Trio. Also, a discussion of Dvorak's life. Metropolitan Museum at 7. $18.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Anthony Aibel conductor; with pianist Olegna Fuschi. Copland's *Billy the Kid* Suite; Tchaikovsky's Symphony No. 2; Liszt's Piano Concerto No. 1. Symphony Space at 8. $10.

COMPOSERS CONCORDANCE—Sopranos Jeanette Walters, Stephanie Watt, Helene Williams; pianists Daniel Foster, Constantine Kitsopoulos, Norman Krieger; clarinetist Edward Walters. Contemporary works, including Raoul Pleskow's *On Lines from the Italian;* Daniel Brewbaker's Piano Sonata No. 1; Judith St. Croix's *Kachina Preludes.* CAMI Hall, 165 W. 57th St. (564-4899), at 8. $8.

DANIEL MOYER TRIO—Jazz. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

DIAMANDA GALAS—See 2/19.

Saturday, February 22

SAINT LOUIS SYMPHONY ORCHESTRA, Leonard Slatkin conductor; with clarinetist Richard Stoltzman. Beethoven's *Leonore* Overture No. 3, Op. 72B; Takemitsu's *Fantasma/Cantos* for Clarinet and Orchestra (N.Y. premiere); Debussy's *Premiere Rhapsodie;* Prokofiev's Symphony No. 6 in E-flat Minor, Op. 111. Carnegie Hall at 8. $12–$45.

NEW YORK PHILHARMONIC—See 2/20.

ORCHESTRE SYMPHONIQUE FRANCAIS, Laurent Petitgirard conductor; with violinist Olivier Charlier. Faure's *Pelleas et Melisande;* Chausson's *Poeme* for Violin and Orchestra, Op. 25; Ravel's *Tzigane;* Bizet's Symphony in C. Alice Tully Hall at 8. $15–$25.

WAVERLY CONSORT—Works of Busnois, Senfl, Desprez, others. Town Hall at 8. $17–$25.

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THULI DUMAKUDE, vocalist; with vocalist-guitarist Tu Nokwe, vocalist Thokoza. Songs from South Africa. Merkin Concert Hall at 8. $15.

GRANT JOHANNESEN, pianist. Beethoven's Sonata No. 3 in E-flat, Op. 31; Brahms's Sonata in F-sharp Minor, Op. 2; Milhaud's *L'Album de Madame Bovary;* Schumann's *Faschingsschwank aus Wien,* Op. 26. Metropolitan Museum at 8. $15.

PAUL NEUBAUER, violist; with pianist Margo Garrett. A. Benjamin's Sonata; Brahms's Sonata No. 1 in F Minor, Op. 120; Kreisler's *Tempo di Minueto* and *La Gitana;* Dvorak/Kreisler's *Songs My Mother Taught Me.* 92nd Street Y at 8. $25.

NORMAN SALANT, saxophonist; with the Moving Planet Orchestra. Middle Eastern music. New York Open Center, 83 Spring St. (219-3739), at 8. $10.

STEPHEN KOVACEVICH, pianist. Works by Bach, Chopin, Beethoven. Washington Irving High School, Irving Place and 16th St. (586-4680), at 8. $3.50.

"A TOAST TO THE STEINS"—Works by Don Stein, Leonard Bernstein, Marc Blitzstein, Arnold Weinstein, David Finkelstein, others; performed by the Downtown Chamber & Opera Players. Greenwich House Auditorium, 27 Barrow St. (877-3399), at 8. $10.

SALIFU SUSSO, kora player. Gambian music. Rockefeller Wing, Metropolitan Museum, at 6. Museum admission.

GERI ALLEN, pianist. Contemporary pieces. Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-448-2500), at 7 and 9:30. $12.

Sunday, February 23

SAINT LOUIS SYMPHONY ORCHESTRA, Leonard Slatkin conductor; with violinist Elmar Oliveira. Ginastera's Violin Concerto, Op. 30; Bruckner's Symphony No. 2 in C Minor. Carnegie Hall at 3. $12–$45.

CECILIA BARTOLI, mezzo-soprano; with pianist Martin Katz. All-Rossini program. Alice Tully Hall at 8. Sold out.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Featuring violinist Mark Peskanov, pianist Yefim Bronfman. Bach's Concerto in A Minor for Violin, Strings, and Continuo, BWV 1041; Shostakovich's Trio in E Minor for Piano, Violin, and Cello, Op. 67; Brahms's Quartet in A for Piano and Strings, Op. 26. Alice Tully Hall at 5. $24.

ANDRAS SCHIFF, pianist. Bach's *French* Suite No. 5 in G, BWV 816; Reger's Variations and Fugue on a Theme of Bach, Op. 81; Handel's Prelude, Aria, and Variations in B-flat; Handel's Minuet in G Minor; Brahms's Variations and Fugue on a Theme by Handel, Op. 24. Avery Fisher Hall at 3. $11–$20.

MISHA GUTENBERG, violinist; with pianist Gabor Fuchs. Beethoven's Sonata No. 5, "The Spring," Op. 24; Franck's Sonata in A; U.S. premieres of sonatas by Kara Karayev and Mikhail Korchinsky. Merkin Concert Hall at 8. $12.

"MUSIC AND MORE"—Pianist Israela Margalit, violinist Yuri Vodovoz, cellist Yehuda Hanani, hornist Daniel Grabois. Schumann's *Fantasiestucke* for Cello and Piano, Op. 73; C. Schumann's Trio in G Minor for Piano, Violin, and Cello, Op. 17; Brahms's Trio in E-flat for Piano, Violin, and Horn, Op. 40. Merkin Concert Hall at 3. $15.

JUNKO MOZUME, violinist. Weill Recital Hall at 5:30. $13.

"LYRICS AND LYRICISTS"—Works of Jerome Kern and various lyricists performed by vocalists Sylvia Syms and K. T. Sullivan, tap dancer Tarik Winston, narrator Rex Reed, others. 92nd Street Y at 2:30 and 8. $30.

RUTH LAREDO, pianist; with the St. Lawrence String Quartet. Shostakovich's Piano Quintet; Beethoven's String Quartet, Op. 131; Mozart's Quartet, K. 589. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at 4. $10.

"SCENES FROM CHILDHOOD"—Soprano Edrie Means, pianist Michael Barrett. Songs by Mussorgsky, Foss, Bernstein, Poulenc, Ives, others. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 5. $12.

FLORENCE GOULD HALL CHAMBER PLAYERS—Faure's Quartet No. 1 in C for Piano and Strings, Op. 15; Francaix's Trio for Strings; Honegger's Sonatina for Clarinet and Piano; D'Indy's Trio in B-flat, Op. 29. Gould Hall, 55 E. 59th St. (355-6160), at 3. $12.

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PARTITA CHAMBER ENSEMBLE—Works by Lutoslawski, Loeffler, Penderecki, Mozart. The Kosciuszko Foundation, 15 E. 65th St. (734-2130), at 2:45. $12.

SCOTT HAMILTON QUINTET—Jazz. Church of the Heavenly Rest, Fifth Ave. and 90th St. (752-1428), at 5. $10.

JULIAN ORBON MEMORIAL CONCERT—Soprano Siri Rico, violinist Jan Dobrzelewski, pianist Max Lifchitz, percussionist Stuart Marrs. Works by Maurice Wright, David Maves, Carlos Chavez, Orbon, and others in honor of the Cuban composer. Christ and St. Stephen's Church, 120 W. 69th St. (787-0517), at 3. $8.

ELAINE RUSSELL, soprano/**PETER BASQUIN,** pianist. Works of Crumb, Debussy, Mahler, Messiaen, Mozart, Ravel. St. James Chapel, Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 4. Free.

JIN-HO WENG, pianist. The Brotherhood Synagogue, 28 Gramercy Park South (674-5750), at 3. Free.

INSPIRATIONAL CHOIR, Nedra Neal conductor. "The Family in Christ." Riverside Church, RSD and 122nd St. (222-5900), at 3. $10 donation. Free pre-concert recital by carillonneur Joseph Davis, at 2:30.

JAZZ MINISTRY—At 5: Vespers with the Shelli Yahya Trio; free. At 7: Bob Cunningham & Friends; $10. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200).

PAMELA SKLAR, flutist; with cellist Avron Coleman and pianist Ann Zalkind. Music by Handel, Rorem, Schickele, Schumann. Madison Avenue Presbyterian Church, Madison Ave. and 73rd St. (288-8920), at 4. Donation.

MICHAEL MESSINA, organist. Saint Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:15. Free.

DIAMANDA GALAS—See 2/19.

BARGEMUSIC—See 2/20. Today at 4. $18.

CONSERVATORY ORCHESTRA, Tania Leon conductor. Works by Bernstein, Glass, Libby Larsen, Rodrigo. Whitman Hall, Brooklyn College, one block from the junction of Flatbush and Nostrand Aves. (718-434-1900), at 2. $5.

BRONX ARTS ENSEMBLE—Stravinsky's *Pastorale;* Tchaikovsky's *Souvenir de Florence;* Milton Rosenstock's *The Facts in the Case of M. Valdemar* (from the Edgar Allen Poe story). Russian Mission to the U.N. Residency, Mosholu Ave. and 255th St., Bronx (549-1899), at 2. $35.

Monday, February 24

EMANUEL AX, pianist/**ISAAC STERN,** violinist/**JAIME LAREDO,** violist/**YO-YO MA,** cellist. Beethoven's Quartet in E-flat for Piano and Strings, Op. 16; Schumann's Quartet in E-flat for Piano and Strings, Op. 47; Brahms's Quartet No. 1 in G Minor for Piano and Strings, Op. 25. Carnegie Hall at 8. $35, $45.

LUCIANO PAVAROTTI, tenor; with soprano June Anderson, others. Avery Fisher Hall at 8. Sold out.

ORCHESTRE SYMPHONIQUE FRANCAIS, Laurent Petitgirard conductor; with cellist Gary Hoffman. Debussy's *Prelude a l'Apres-Midi d'un Faune;* Saint-Saens's Concerto No. 1 for Cello and Orchestra; Ravel's *Ma Mere l'Oye;* Ravel/Constant's *Gaspard de la Nuit* (U.S. premiere). Alice Tully Hall at 8. $15–$25.

SATURDAY BRASS QUINTET—With hornist Robert Rutch. Russian romantic music by Boehme, Ewald, others. Weill Recital Hall at 8. $12.

GARY RONKIN, violinist; with pianist Shiou-Der Wann. Works of Schnittke, Szymanowski, Prokofiev, Strauss. Merkin Concert Hall at 8. $12.

"LYRICS AND LYRICISTS"—See 2/23. Today at 2 and 8.

ROSEMARY GLYDE, violist; with pianist Abba Bogin and violist Emanuel Vardi. Works by Shostakovich, R. Clarke, Brahms, Barber, Bizet, others. Mannes College of Music, 150 W. 85th St. (534-6191), at 8. Donation.

LEONARDO TRIO—Works by Brahms, Ives. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

HAROLD DANKO, pianist/**RICHARD DEROSA,** percussionist. Hubbard Recital Hall, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

"COMPOSERS OF GREENWICH VILLAGE"—The Cassatt String Quartet, guitarist William Anderson, flutist Patricia Spencer, pianist James Winn. Works by Cowell, Carter, Cage, Tower, others. Loeb Center, LaGuardia Place and Washington Square South (666-0378), at 8. Free.

ALVA NELSON, jazz pianist. Mark Goodson Theater, 2 Columbus Circle (841-4117), at 12:30. Free.

Tuesday, February 25

NEW YORK PHILHARMONIC—See 2/20. Tonight at 7:30.

EMANUEL AX, pianist/**ISAAC STERN,** violinist/**JAIME LAREDO,** violist/**YO-YO MA,** cellist. See 2/24.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 2/23. Tonight at 7:30.

BABETTE HIERHOLZER, pianist. Works by Scarlatti, Mozart, Schumann, Brahms, Mendelssohn. Weill Recital Hall at 8. $12.

JUILLIARD CHAMBER ORCHESTRA, Semyon Vekshtein conductor. Bach's "Brandenburg" Concerto No. 2; Haydn's *Symphonia Concertante;* others. Merkin Concert Hall at 8. $18.

GRAHAM SCOTT, pianist. Works by Berg, Beethoven, Rakhmaninov. 92nd Street Y at 8. $7, $11.

BAROQUE ARIA ENSEMBLE, Charles Bressler and Kenneth Cooper conductors. Hubbard Recital Hall, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

MANHATTAN JAZZ ORCHESTRA, Dick Lowenthal conductor. Borden Auditorium, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

RANDY SANDKE, trumpeter; with The Metatonal Band. "Non-Euclidean jazz." Sandke's *The Mystic Trumpet;* others. Greenwich House Auditorium, 27 Barrow St. (242-4140), at 8. Free.

ANNETTE CELINE, soprano/**HUGH KRONROT,** pianist. Works by Haydn, Rossini. St. Bartholomew's Church, 109 E. 50th St. (751-1616), at 6. $5.

DOROTHY J. PAPADAKOS, organist; with trumpeter John Lambert. Works of Handel, Telemann, others. Trinity Church, Broadway and Wall St. (602-0873), at 5:30. $2.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 2/17 at 8: First performance of Verdi's *Rigoletto;* production by Otto Schenk, sets and costumes designed by Zack Brown, lighting designed by Gil Wechsler, stage direction by Sharon Thomas; Santi conducting; Swenson, Leech, Fondary, White, Held, Rootering. 2/18 at 8: Verdi's *Un Ballo in Maschera,* Fulton conducting; Mitchell, Grant Murphy, Quivar, Ichihara, Milnes. 2/19 at 8: Rossini's *Il Barbiere di Siviglia,* Weikert conducting; Von Stade, Hampson, Olsen, Capecchi, Rootering. 2/20 at 8: *Rigoletto;* same as 2/17. 2/21 at 7:30 (note time): Wagner's *Tannhauser,* Perick conducting; Sweet, Troyanos, Johns, Schmidt, Rootering. 2/22 at 1:30: *Un Ballo in Maschera;* same as 2/18. 2/22 at 8: Rossini's *Il Barbiere di Siviglia;* Weikert conducting; Von Stade, Hampson, Olsen, Quilico, Ramey. 2/24 at 8: *Rigoletto;* same as 2/17. 2/25 at 8: *Il Barbiere di Siviglia;* same as 2/22.

Other

AMERICAN CHAMBER OPERA COMPANY—Weir's *King Harald's Saga;* Argento's *The Andree Expedition;* Rimsky-Korsakov's *Mozart and Salieri.* Marymount Manhattan Theatre, 221 E. 71st St. (781-0857). 2/21–2/22 at 8. $15.

AMERICAN OPERA PROJECTS—Operas-in-progress. Susan Botti's *Wonderglass, Un-Opera in One Act;* Stephen Dembski's *Elsaveta.* American Opera Projects, 463 Broome St. (431-8102). 2/19–2/20 at 7. $10.

BROOKLYN LYRIC OPERA—Puccini's *La Boheme,* Per Brevig conducting. Hirsch Hall, Temple Ansche Chesed, West End Ave. and 100th St., Manhattan (718-837-1176). 2/22 at 8; 2/23 at 3. $15.

DICAPO OPERA THEATRE—Mozart's *The Impresario.* Dicapo Theatre, 184 E. 76th St. (759-7652). 2/21 at 7:30. $12.50.

GOLDEN FLEECE, LTD.—The chamber opera company performs works by Jon Deak, Jack Gottlieb, Carman Moore, others. New School Auditorium, 66 W. 12th St. (741-5667). 2/25 at 8. $4.

COMPILED BY SARAH GLEACHER

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/23. Tickets: $8–$52. 2/18 at 8: *Donizetti Variations; Robert Schumann's* Davidsbundlertanze; *Symphony in 3 Movements.* 2/19 at 8: *Mother Goose; Opus 19/The Dreamer; The Four Temperaments.* 2/20 at 8: *Donizetti Variations; Afternoon of a Faun; Antique Epigraphs; The Four Temperaments.* 2/21 at 8: *Divertimento from* Le Baiser de la Fee; *Calcium Light Night; Quiet City; Dances at a Gathering.* 2/22 at 2: *Apollo; Quiet City; Seven by Five Plus Two; La Valse.* 2/22 at 8: *Delight of the Muses; Robert Schumann's* Davidsbundlertanze; *Glass Pieces.* 2/23 at 1: *Apollo; Opus 19/The Dreamer; Dances at a Gathering.* 2/23 at 7: Benefit for the Dancers' Emergency Fund; tickets are $17–$67. Excerpts from: George Balanchine's *Apollo; Coppelia; A Midsummer Night's Dream; Nutcracker; Prodigal Son; Swan Lake;* Sean Lavery's *Romeo and Juliet;* Peter Martins's *The Sleeping Beauty.*

Feld Ballets/NY

JOYCE THEATER—2/18–3/22. Tickets: $28. 2/18 at 8: *Contra Pose; Kore; Evoe* (premiere); *Skara Brae.* 2/19 at 8: *Common Ground; Endsong* (premiere); *The Jig is Up.* 2/20 at 8: *Contra Pose; Ion; Evoe; Skara Brae;* free post-performance discussion with Feld and costume designer Willa Kim. 2/21 at 8: *Kore; Evoe; Endsong; Contra Pose.* 2/22 at 8: *A Footstep of Air; Shadow's Breath; Clave* (premiere); *Common Ground.* 2/23 at 2: *A Footstep of Air; Charmed Lives; Ion; The Jig is Up.* 2/23 at 7:30: *Contra Pose; Kore; Evoe; Endsong;* free post-performance discussion with Feld and lighting designer Allen Lee Hughes. 2/25 at 8: *Contra Pose; Fauna; Clave; Endsong.*

Other

AMERICAN BALLROOM THEATER—2/20 at 7:30: A work by Eddie Torres. 2/22 at 7:30: A tango by Peter diFalco. WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505). Free.

AMERICAN TAP DANCE ORCHESTRA—Ellington's *Take the A Train;* Brenda Bufalino's *Touch, Turn, Return.* Continental Atrium, 180 Maiden Lane. 2/19 at 12:15. Free.

DONALD BYRD and **JUDITH JACKSON**—Excerpts from Byrd's *The Minstrel Show;* Jackson's performance art piece *The N*gg*r Cafe.* Aaron Davis Hall, City College of New York, Convent Ave. and 135th St. (650-7100). 2/22 at 8; 2/23 at 3. $12.

"DOUBLE EXPOSURE"—Premieres of Gabriel Masson's *In Advance of Arrival* and Garry Reigenborn's *Outer Eye Suggestion.* St. Mark's Church, Second Ave. and 10th St. (529-2318). 2/21–2/23 at 8:30. $10.

GAIL CONRAD—*Walk Around the Block (An Urban Riff),* an evening-length piece for eight tap dancers and accordion player. Theater for the New City, First Ave. and 10th St. (254-1109). 2/20–2/23 at 8. $5.

"OUTBACK #55"—New works by Christopher Beck, Heidi Latsky, Yael Lewin, Dani Nikas, Linda Nutter, Rebekah Windmiller. Gowanus Theater, 295 Douglass St., between Third and Fourth Aves., Brooklyn (718-596-5250). 2/21–2/22 at 8. $9.

SEVENTH ANNUAL MORNINGSIDE DANCE FESTIVAL—Works by Ann Biddle, J2RC Dances, Mila Parrish, Jan Van Dyke, others. Theatre of the Riverside Church, 490 Riverside Drive (678-3298). 2/25 at 8. $10.

DANIAL SHAPIRO & JOANIE SMITH—Premieres of the choreographers' *Never Enough* and *Rescue.* Also, *To Have and to Hold; Square Dance.* Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/20–2/22 at 8; 2/23 at 3. $12.

COMPILED BY SARAH GLEACHER

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OTHER EVENTS

COMPILED BY GIA KOURLAS

BLACK HISTORY MONTH—Nikon House, 620 Fifth Ave., continues its photography exhibit, **The Black Experience: Seven Visions,** through 2/27. Hours: Tue.–Sat., 9:30 a.m.–5:30. Free (586-3909). . . .**The Caribbean Cultural Center,** 408 W. 58th St., presents **Yemoja and Oya: Two Models of the Feminine in Yoruba-Atlantic Religious Philosophy** on 2/25 at 7. $7 (307-7420). . . .**The Museum of the City of New York,** Fifth Ave. at 103rd St., presents urban anthropologist **Sherill Wilson** with a lecture on **The Price of Freedom.** On 2/23 at 2. $4 (534-1672). . . .**Frances Tavern Museum,** 54 Pearl St., offers a lecture by Debra Newman Ham, **The Experience of Black Servicemen,** on 2/20 at 12:30. Free with museum admission (425-1778). . . .**Fighting for Freedom: Black Workers, Black Trade Unionism, and Black Radicalism, 1920-1980** is on exhibit at NYU's Robert F. Wagner Labor Archives, 70 Washington Sq. S. Hours: Mon., Thu., 10 a.m.–9; Tue., Wed., and Fri., 10 a.m.–5:45; and Sat., 10 a.m.–5. Runs through 2/29. Free (998-2635). . . .Aaron Davis Hall's series **New Faces/NewVoices/New Visions** satirically examines racism and the cultural stereotyping of blacks in Donald Byrd's *The Minstrel Show* and Judith Jackson's *The N*gg*r Cafe*. On 2/22–23, Sat. at 8 and Sun. at 3. At Convent Ave. and 135th St. $12 (650-7100).

BENEFITS—The City Troupe presents the premiere of **The Redemption of Jamie Harris,** a new musical work by Michael Smith that deals with AIDS from an historical perspective, on 2/22 at 8. Benefits the New York based **Gay Men's Health Crisis.** At Florence Gould Hall, 55 E. 59th St. $50 (355-6160). . . .**The Second Annual Musicares Benefit** is set for 2/22 at the Waldorf Astoria, Park Ave. between 49th and 50th Sts., and includes performances by Natalie Cole and David Crosby. Cocktails are at 7; dinner and entertainment follow at 8. $500, $1,000; reserve (245-6570). . . .**The Washington Square Association** celebrates the 103rd anniversary of the building of Washington Square Arch with the **Birthday Ball** on 2/22 at 6:30. In the John Ben Snow Room of Bobst Library, 70 Washington Sq. S. $100 (764-6330). . . .**The Manhattan Bowery Corporation's** benefit for New York City's homeless, **Share Your Heart,** is set for 2/24 from 6 to 10. Includes live music, dancing, drinks, and hors d'oeuvres. At Le Bar Bat, 311 W. 57th St. $75, $100; reserve (620-0340).

PERFORMANCES—The Kitchen, 512 W. 19th St., presents **Vena Cava** by composer and vocalist **Diamanda Galas,** a crucifixion piece that explores the destruction of the mind in extreme isolation through the related illnesses of clinical depression and AIDS dementia. Runs 2/19, 21, 23, 26, 28 and 3/1, 4, 6, 8 at 8:30. $15 (255-5793). . . .**The American Indian Community House,** 404 Lafayette St., presents Lisa Mayo of Spiderwoman Theatre in **The Pause That Refreshes** on 2/22 at 8. $12.50, $15 (598-0100). . . .**Dancing in the Streets** presents **Dancing on Thin Ice,** featuring works by Ann Carlson, Laura Dean, and Rob McBrien. On 2/19 at 3, World's Fair Ice Skating Rink, Flushing Meadows Corona Park in Queens, and 2/22 at 1, Lasker Rink, Central Park (110th St. and Lenox Ave.) and at 3, Wollman Rink, Central Park (59th St. and Sixth Ave.). Free (989-6830). . . .**The Ice Theatre of New York** presents a free ice concert at the Rockefeller Plaza Rink, Fifth Ave. at 47th St. On 2/19 at 1 (rain date is 2/20). Call for more information (505-7838). . . .**The Harlem Globetrotters** come to Madison Square Garden on 2/22 at 1. $18, $15, $11; reserve (465-MSG1). . . .**Andrew Lamb** performs musical stories composed for the hearing and sight impaired on 2/20 at 8. In Cooper Union's Great Hall, 7 E. 7th St. at Third Ave. $10 (925-4671). . . .**The Theatre of Dreams Ensemble** begins performances at the Living Theater, 272 E. 3rd St., on 2/18 and 25 at 8. The ensemble offers a unique mix of movement, mime, and verbal improvisation. $10 (979-0604).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Center of the 92nd Street Y, 1395 Lexington Ave., presents **The Tenth Muse I,** a series of readings by new poets, on 2/24 at 8:15. Robert Pinsky introduces Mark Halliday (*Little Star*), Marie Howe (*The Good Thief*), and Tom Sleigh (*After One, Waking*). $6 (415-5440). . . .**The Poetry Project,** St. Mark's Church at Second Ave. and 10th St., presents poet and playwright **Chuck Borkhuis** (*Hynogogic Sonnets*) and poet and journalist **Albert Mobilio** (*Bendable Siege*) on 2/19 at 8; a **Workshop Reading,** including Miriam Solan, Kristen Prevallet, and Dean Kostos, on 2/21 at 10:30; and **Simone Ellis & Sidney Davis** perform *First Class,* a musical theater piece about two women meeting on a train, exploring issues of sexuality and reproduction, on 2/24 at 8. $5 (674-0910). . . .**The Academy of American Poets** presents **Robert Pinsky & Jay Wright** on 2/25 at 7. At the French Institute/Alliance Francaise, 22 E. 60th St. $5 (427-5665). . . .**The Manhattan Theatre Club,** 131 W. 55th St., presents **Nicholson Baker,** author of *The Mezzanine, Room Temperature,* and *Vox,* and **A.M. Homes,** author of *Jack* and *The Safety of Objects*. On 2/24 at 8. $8 (645-5590). . . .**Nuyorican Poets Cafe,** 236 E. 3rd St., presents poet **Saadika Moore** and performer **Brian Keith Jackson** at 7:30 ($5) and **Night I** (the music of Africa via Brazil) at 10 ($6) on 2/19; **Chapter & Verse** at 7:30 ($10), poet **Kurt Lamkin** and author **Greg Tate** at 9:30 ($5), and **Night II** at 10:30 ($6) on 2/20; the semifinals of the **Poetry Slam** and open room at 10 ($5) and **Reverend Pedro Pietri** (*Boycotting Death*) at midnight on 2/21; and **Chapter & Verse** at 7:30 ($10), writers from Boston's **Dark Room Collective** at 9:30 ($5), and **Science & Ritual,** a composite of African descent music, at 10:30 ($10). Call for more information (505-8183). . . .**Artists Talk on Art** presents Burt Hasen interviewed by Bob Wiegand in **Inspiration From Artworlds Past: The '40s and '50s** on 2/21 at 8. Hosted by Soho Photo Gallery, 15 White St. $4, $2.50 (385-2862). . . .**Symphony Space,** 2537 Broadway at 95th St., continues **Selected Shorts** on 2/19 at 6:30. Features Matthew Broderick, Roxanne Hart, and Len Cariou reading stories. $11 (864-1414). . . .**The 92nd Street Y,** 1395 Lexington Ave., presents a panel discussion, **Heart Health,** featuring professionals from the Mount Sinai Medical Ctr., on 2/24 from 7 to 9 (free). **Mary Ellen Capek,** director of National Council for Research on Women, hosts **About Women: On Language** on 2/25 at 8:15 ($15). Reserve (996-1100). . . .**La MaMa La Galleria,** 6 E. 1st St., presents the following: on 2/21 at 8, **Patricia Goodrich;** on 2/22 at 8, a reading of a comic opera by Gary Glickman; and on 2/23 at 8, pianist and song writer **Jonathan Hart.** Contributions accepted (505-2476). . . .**The Museum of Television & Radio,** 25 W. 52nd St., hosts **Two Evenings with Barbara Walters.** "The Art of Interviewing Celebrities" is 2/19 and "The Art of Interviewing Newsmakers" is 2/20. Both 6–7:30. $15; reserve (621-6800).

TOURS

URBAN EXPLORATIONS—2/22 from 1 to 4, **Atriums of New York.** A tour of midtown atriums including the Ford Foundation, Chem Court, and more. . . .2/25 from 1 to 4, **The Financial District.** Observe the contrasting architecture from the Battery to the Civic Center. $15; register (718-721-5254).

BEST PLACES TO KISS IN NEW YORK CITY—2/22 at noon, a two-hour tour of Greenwich Village's most romantic spots. Call the Events Specialty Exchange for meeting place and reservation. $7 (518-4059).

EYE ON ART—2/19, 22 at 11 a.m., "Photo Finish." Explore the new techniques and processes that extend the limitations of traditional black-and-white photography. $32; reserve (877-5117).

CITYWALKS—Tours with John Wilson. 2/22 at 1, **The West Village.** Meet at the northwest corner of Seventh Ave. South and Christopher St. . . .2/23 at 1, **The Lower East Side.** Meet at Chatham Square at the corner of East Broadway and Oliver St. $12; reserve (989-2456).

BIG ONION WALKING TOURS—2/23 at 1, **Lower Manhattan:** A walking tour from City Hall to Battery Park. . . .2/23 at 1, Jewish East Side, a tour through the history of Jewish immigration and settlement. $9; reserve (439-1090).

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide stop at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours start at 10 a.m. and 2 daily except Weds. $15 (967-6008).

ADVENTURE ON A SHOESTRING—2/23 at noon, **Millionaires' Mile: From Fifth Ave. Between 59th and 79th St.** . . .2/23 at 3, **Roosevelt Island.** $5; reserve (265-2663).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 2/23 at 1, **Manhattan's New Mosque,** $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 2/22, 29 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St.2/22, 23, 29 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .2/22, 29 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .2/22, 29 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .2/22 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .2/23, 26 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .2/23 at 2, **Hollywood on the Hudson;** meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village.

COMPILED BY KATE O'HARA

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 2/20 at 7:30 vs. Cleveland. 2/22 at 7:30 vs. Denver. . . .New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$28. 2/19 at 7:30 vs. Detroit. 2/21 at 7:30 vs. Indiana. 2/25 at 7:30 vs. Boston.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$45. 2/21 at 7:30 vs. Minnesota. 2/23 at 7:30 vs. Philadelphia. 2/25 at 7:30 vs. Chicago. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 2/25 at 7:35 vs. Philadephia. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$24. 2/24 at 7:35 vs. Minnesota.

STEPS—Metropolitan 50 Miler, 2/22 at 8 a.m. in Central Park. **Sheraton New York Bagel Run 10K,** 2/23 at 10 a.m. in Central Park. New York Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

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ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

HOLIDAY IN OZ—A musical production by the Bennington Marionettes; for ages 3 and up. 2/22 at 11 a.m. and 2. St. Hilda's and St. Hugh's School, 619 W. 114th St. (932-1980). $8; reserve.

PROFESSOR PUTTER AND HIS GADGETORIUM—Meet the wacky magician and his new inventions: a humidity-beater water meter, musical mosquito masher, and multi-colored electronic rainbow connection; for ages 4 and up. 2/18–21 at 2; 2/22 at noon and 2. 45th St. Theatre, 354 W. 45th St. (765-2068). $7; reserve.

MONKEY BUSINESS—Watch the Monkey King as he discovers the magical Manfruit Tree in this Chinese fable with music and dance; for ages 5 and up. Sat and Sun. at 1 and 3:30; through 3/15. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

A WOMAN CALLED TRUTH—A play about slave crusader Sojourner Truth, featuring a musical score of American slave songs; for ages 9 and up. Sat. at 8; Sun. at 2; through 3/1. The Open Eye Theater, 270 W. 89th St. (769-4143). $6; adults $10; reserve.

THE PAPER BAG PLAYERS—You Won't Believe This, But... These seasoned entertainers return with a brand-new show featuring a family that keeps getting lost, a leaky faucet that chases the plumber, and alligators who do the "swamp stomp"; for ages 4–9. Sat. and Sun. at 2; through 3/8. Symphony Space, Broadway and 95th St. (864-5400). $12.

THE LAST PHOENIX—An evil alchemist captures the last Phoenix egg and plans to prevent the bird of fire from hatching; for ages 5–11. Sat. and Sun. at 1; through 3/8. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

RETURN TO THE FORBIDDEN PLANET—A rock and roll musical where the audience goes on a space mission with mile-high beehived chicks who sing fifties songs; based loosely on Shakespeare's *Tempest*; for ages 10 and up. Warning: it's a two-and-a-half hour show, with one intermission. Tue.–Fri. at 8; Sat. at 6 and 10; Sun. at 2 and 6. Variety Arts Theatre, Third Ave. and 14th St. (239-6200). $31–38.50; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Adventures of Peter Pan. 2/23 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. 2/23 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free.

WEST END GATE—Mark Stolzenberg's Super Silly Circus. A mixture of circus clown routines; for ages 4–10. 2/22 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $6; reserve.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. and Sun. at 1, followed by a dance party; optional lunch at 12:30. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

THEATREWORKS/USA—Heidi. An adaptation of Johanna Spyri's beloved story; for ages 5 and up. 2/22 and 23 at 12:30. Promenade Theatre, 2162 Broadway, at 76th St. (677-5959) or (307-7171). $15.

THE PUPPET COMPANY—Harmony Castle. Al E. Gator hosts this marionette musical in which Cinderella's son, Prince Tune, courts Princess Melody, daughter of sad King Stentor, as they battle the evil magician Mordent. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Bob Markwood and Brian McGovern lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—Cinderella. Performed by the Herrick Marionettes. 2/22 and 23 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Humpty Dumpty Falls in Love**; Sat. and Sun. at 1:30, and **Little Red Riding Hood**, Sat. and Sun. at 3; for ages 2–10; through 3/29. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Animal Show.** Meet Theo Powell and his friends: a guinea pig, toad, rabbit, chameleon, monitor lizard, grass snake, and python; for all ages. 2/19 at 2:30. Library for the Performing Arts, Heckscher Oval, 40 Lincoln Center Plaza (869-8089). . .**The Heart of a Star.** Marcia Lane tells stories from Ghana, Zimbabwe, and Nigeria; for ages 7–12. 2/20 at 2. Muhlenberg Branch, 209 W. 23rd St. (924-1585). Also at 4 at the Jefferson Market Branch, 425 Ave. of the Americas (243-4334). . .**An Afternoon With the Chinese Music Ensemble of New York.** Folk and classical Chinese music, and an introduction to the diji (flute) and erhu (two-stringed fiddle); for ages 6 and up. 2/22 at 3. Donnell Library Center, Central Children's Room, 20 W. 53rd St. (621-0636). . .**Storytime for Two-Year-Olds.** Songs, fingerplay, and other activities designed to nuture a love of books and language. 2/24 at 10:30 a.m. Register for the four-part series in person at Bloomingdale Branch, 150 W. 100th St. (222-8030). . .**Why Frog Has Long Legs and Other Stories.** Marcia Lane tells African, Caribbean, and African-American stories; for ages 3–5. 2/25 at 1:30. St. Agnes Branch, 444 Amsterdam Ave. (787-4014).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Beauty and the Beast. Hand-carved wooden marionettes; Escargot, a snail child; magic trees of the enchanted wood; and a "live" actor tell a tale to the music of French composer Jules Massenet; for ages 4 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 4/18. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

CENTRAL PARK PROGRAMS—Belvedere Castle: Weatherwise. Make a wind vane and an anemometer to measure the wind's direction and speed; for ages 5–11. 2/22 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about mystery, adventure, and fantasy radio programs; for ages 8–13. Sat. at 10 a.m. 2/22: **Mystery.** $5; advance tickets recommended. (621-6600). . .Television adaptations of classic children's books; for ages 3–7. **Weekend Screenings: Peter Pan.** Sat. and Sun. at 1; through 2/29; museum admission. 25 W. 52nd St. Hours: Tue.Sun. noon–6; Thurs. until 8. $3; adults $5.

COOPER-HEWITT MUSEUM—On the Wing. Visit the gallery of the "winged creatures" and make a mobile of your own feathered friend; for ages 6–10. 2/23 at 1; $8; reserve. 2 E. 91st St. (860-6868). $8; reserve. Hours: Tue. 10 a.m.–9; Wed.–Sat. 10 a.m.–5; Sun. noon–5. Under 12, free; $1.50; adults $3.

CHILDREN'S MUSEUM OF MANHATTAN—T.V. Adventure in the Rain Forest. See yourself on television in a rain forest drama; for ages 3 and up. 2/22 at 11 a.m., 12:30, and 3. . .**Kids' Collections.** Show and tell something from your own collection, and make your own dolls from clay and cornhusks; 2/22 at 1. At 3, find out how to flip and trade baseball cards and make one yourself; for ages 6 and up. . .**Jump Sister Jump.** Watch professional Double Dutch jumpers and learn how to do it; wear sneakers; for ages 3 and up. 2/23 at 1 and 2:15. Additional $1 for workshops. Exhibit: **Great Stuff! Fantastic Collections.** A full 5,000-square-foot exhibit of stuff kids collect: baseball cards, Barbie dolls, chopstick rests, Pez containers, and snowdomes. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—Shoebox Exhibit. Make your own miniature museum in a shoebox, and fill it with exhibits you like and design. 2/22 and 23 at 1 and 3. Exhibits: featuring an international children's art gallery, Egyptian Temple environment and reading corner, colored movement ball area, preschool climbing structure, and art studio. Designed for children ages 2–12 and their families. 75 Prince St., bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7; (open 2/17); $3; under two and over 65, free.

INTREPID SEA-AIR-SPACE MUSEUM—Undersea Treasure Hunts. For ages 6 and up. Recover sunken treasures hidden in the Under Frontier exhibit and explore Wreck Valley, where you can find shipwrecks from off city shores. 2/17, 18, 20, and 21 from 10 a.m. to 5. . .**Airplane Design Contest.** Try your hand at making a swift paper plane. 2/17, 18, 20, and 21 from 1 to 3. . .On 2/20 at 1, meet the famous Intrepid Dive Team in Technologies Hall. Pier 86, 46th St. and Twelfth Ave. (245-2533). This week: $3; under 6, free; adults $5. Hours: Wed.–Sun. 10 a.m.–5.

BROOKLYN'S HISTORY MUSEUM—Magical Creatures From the Mythical World. Listen to folktales about monsters both friendly and scary and make your own in a multimedia workshop. 2/20 at 1:30. Additional $1. Call to find out about other workshops this holiday week. 128 Pierrepont St. (718-624-0890). Hours: Wed.–Sun. noon–5. $1; adults $2.50; free Wed.

BOOKS

POOH: His Art Gallery, illustrated by Ernest H. Shepard. Preschool, $15.

MY FIRST BOOK OF WORDS, illustrated by Lena Shiffman. Preschool. Scholastic, $10.95.

THE LOG OF CHRISTOPHER COLUMBUS, by Christopher Columbus and Steve Lowe; illustrated by Robert Sabuda. Kindergarten–Grade 2. Philomel, $14.95.

FAMILY DINNER, by Jane Cutler; illustrated by Philip Caswell. Grades 3–6. Farrar Straus Giroux, $13.95.

COMPILED BY BERNICE KANNER

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ELECTRONIC REPRODUCTION PROHIBITED

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANDIAMO—1991 Broadway, bet. 67th–68th Sts. (362-3315). Italian restaurant with jazz nightly from 9. Through 2/22: Trio Concertante. 2/24–3/7: Guitarist John Basile with Brad Terry on clarinet. **AE, MC, V**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 2/19: Antonio Livorno. 2/20: Brazilian Bright. 2/21: Bob Arthurs. 2/22: Maura Ellyn. 2/23: Kyoko Haynes. 2/24: Jam session with Sam Yahel. 2/25: Craving Void. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 2/19: NYC Blues Band with Devil Horns. 2/20: Joan Tyler. 2/21: Mark Morganelli and Jazz Forum All-Stars. 2/22: Hilton Ruiz Quintet. 2/23: Veronica Nunn and Her Trio. 2/24: Don Bennett Trio. 2/25: Kysia Bostic Group. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). 2/19–23: Diane Schuur. 2/24: Steve Coleman and Five Elements. 2/25–3/1: George Shearing Duo with Grady Tate plus Joe Pass solo. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 2/19: Sun Ran and His Intergalactic Arkestra. 2/20–22: The 10th Anniversary of the Fast Folk Musical Magazine ...*Out of the 80's and Into the 90's* featuring Wendy Beckerman, Jack Hardy, Richard Julian, Christine Lavin, David Massengill, Richard Meyer, Rod MacDonald, Germana Pucci and others. 2/23: Bluebird Cafe Series - Writers In-The-Round include: Mary Chapin Carpenter, Hal Ketchum and others. 2/25: An Evening with Steve Smith and Vital Information featuring Jeff Andrews, Tom Coster, and Frank Gamble. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). 2/19–22: Pianist Stephen Scott, with Ben Riley on drums and Ray Drummond on bass. 2/23: The Robin Eubanks Quartet. 2/24–29: Painist Mike LeDonne with Steve Nelson on vibes, Christian McBride on bass, plus Yoron Israel on drums 2/24–26 only. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691–6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes. Mon.: Don Reich Swing Trio. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 2/19: Daylights; Stylee. 2/20: Cross Fire Choir; Electric Angels. 2/21: Holy Rollers; Pschefunkepus. 2/24: Social Distortion. **No credit cards.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. 2/19, 20: Eddie Shaw and The Wolf Gang. 2/21, 22: The Kinsey Report featuring Big Daddy Kinsey. 2/25–29: Big Time Sarah and the BTS Express. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Wed.–Fri. from 6–8:30: New Orleans Jazz Party featuring Vernel Fournier. Through 2/23: Red Rodney. 2/24: The Clifford Jordan Big Band. 2/25–3/1: Annie Ross. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 2/20–22, 24 at 8: *The Two Toms,* play by Fred Kolo. 2/21, 22 at 11: *The Coffeehouse Years of Dig Rezod,* dada beatnik cabaret by and featuring Janet Coleman and David Dozer. 2/25: *The Brunner Sisters,* play by Linda Selman. **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 2/21: Mary Theresa Kiely on fiddle with Patricia Conway on button accordion. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 2/23: Gil Scott-Heron and Friends. 2/24: Les Paul Trio. 2/25–3/1: Bobby Hutcherson Quartet featuring Kenny Barron, Christian McBride, and Vitor Lewis. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 2/19–22, 26–29: Guitarist Ernie Calabria followed by the Pete Malinverni Trio. 2/23: Dave Leonhardt Trio. Sets Wed.–Thu., Sun. from 6:30, Fri.–Sat. from 7. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 2/19: Jazznost! with Louis Scherr Quartet. 2/20: Mike Renzi Trio featuring Grady Tate. 2/21: Judy Niemack Quartet. 2/22: Virginia Mayhew Quartet. 2/23: Rebecca Kane Quintet. 2/24: Joel Forrester. 2/25: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45, Sun. from 9:30. 2/19–22: Pianist Rob Bargad with Tony Scher on bass. 2/23: Jazz blues singer Tess Marsalis. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 2/19: Yuengling Shindig: William Hooker and Thurston Moore. 2/20–22: Paul Motian, Bill Frisell, Joe Lavano. 2/23: John Zorn's Cobra. 2/24: Morris Goldberg Group. 2/25: Nora York; Bitimco. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 2/19: Johnny Allen. 2/20: Luther "Guitar Juinor" Johnson. 2/20, 21: Johnny and the Headhunters. 2/23: Blues jam featuring The Popa Chubby Blues Band plus special guests. 2/24: Ladies night with Joe Leone's Chop Shop. 2/25: The Jim McCarthy Blues Band. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 2/29, Tue.–Sat. at 9:15 and 11:15: Singer-actress Ellen Greene. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Frank Fighera and 'Slam'. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Rick Hardeman and his Basin Street Five. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 2/19: Peter Frampton. 2/21: The Cramps, Reverend Horton Heat. 2/22: Dixie Dregs Reunion Tour featuring Steve Morse, T. Lavity and Rod Morganstern. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 2/19: All Star Jam with Tom Major, Jon Paris, Tony Garnier and Rusty Cloud. 2/20: The Lost Boys. 2/21: The Soft Parade featuring Joe Russo. 2/22: Steel Breeze; Turnstyles. 2/24: Four Sticks - A Led Zeppelin Tribute with Tom Major, Nunzio Signore, Dan Cobbett and Jack Daley. **AE, MC, V.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.– Sat. 9–1 a.m., Sun. 7–10. 2/21: Rev. Joe Knight. 2/22: Bobby Pratt. 2/23: Eve Zanni Trio. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 8:30–12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30–12:30 a.m.: Tim Ferguson Trio. The Ken Brauner Trio play Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 2/19: Alexander O'Neal. 2/20: Dirty Dozen Brass Band. 2/21: Andy Palacio. 2/22: Tropical Dance Party. 2/25: Reggae Uprising. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 2/20: Anders Bercrantz, Rick Margitza, Richard Beiruch, Ron McClure, and Adam Nussbaum. 2/24: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 2/21, 22: Octavia St. Laurent with *Revue Intime.* Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 2/29: Tue.–Thu. at 8, Fri.–Sat. at 7 and 9:30: *The Real Live Brady Bunch.* **Terrace:** Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 2/23: Grady Tate and His Trio. 2/24: The Vanguard Jazz Orchestra. 2/25–3/1: Ray Anderson Quartet. **No credit cards.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 2/19: Journey Around Music Jam. 2/21: Dr. John. 2/22: Urban Blight; Felicia and the Hotheads. 2/23: Nation of Ulysses; Bikini Kill. 2/24: Frankie Jacksons Soul Kitchen. 2/25: The Lost Boys. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 2/22: Pianist John Bunch with Jay Leonhart on bass and Bucky Pizzerelli on guitar. 2/23: Vanessa Rubin and Duo. 2/24–29: Pianist Kenny Werner with Rufus Reid on bass. **AE, MC, V.**

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COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 2/19: The Supertones; Black River; Broken Hearts. 2/21: The Halos; Mike Nesmith. 2/22: Asleep At The Wheel. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 2/22: Jay Mohr with Craig Anton and Marc Cohen. 2/23: Jay Mohr with comics. 2/24: Open Mike with Helen Keaney. 2/25–29: Al Lubel with Charlie Barnett and Reggie McFadden. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *Absolutely Rude,* a new musical revue with music and lyrics by Rick Crom, Wed.–Thu. at 8, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. Every Wed., through April: Comic Angel Salazar with *El Barrio '92.* **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 2/23: Al Romero, Tom Ayres, John Rizzo, Darrell Hammond, Jim Mendrinos, Danny Curtis, and Scott Bruce. 2/24–3/1: Darrell Hammond, Jesse Emmett, Max Colcelli, Vic Di Betteto, Danny Curtis, Al Romero and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 2/19: Comedy magicians Mark Mitton and Imam with pianist Rich Sanders. 2/20: Comedy magician Imam and magicians Margaret Steele and Eric Decamps. 2/21, 22: Magicians Rocco and Todd Robbins, comedy magicians Imam and Bob Markwood, with pianist Rich Sanders. 2/25: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 2/23: Bob Shaw, Caroline Rhea, Gabe Abelson, and Jonathan Katz. 2/25–3/1: Jack Simmons with Tom Hertz, Jon Stewart and Al Lubel. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Mimi and Mike Cossi's electronic band, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **AE, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 2/29: The Second Annual Brazilian Season featuring Joyce, 2/19–22, and Lygya Barreto , 2/25–29. Shows every Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 2/19: Singer Paula Seibel. 2/20, 23: Singer Michael Murphy with pianist Wes McAfee. 2/21: Singer Joe Francis with Trio. 2/22: Singer Ed Vernor with pianist Tom Bridwell. 2/24: Singer Emelise Aleandri with pianist Robert Marks; Singer Jennifer Heaney with pianist Barry Levitt. 2/25: Singer Betsy Parrish with pianist Paul Trueblood. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 2/19: Singer Heidi B. Heiman; Brian Damson, musical comedy. 2/20: Doo-Wa-Zoo, vocal group; Maria Bostick and Seth Rudetsky, musical comedy. 2/21: Baus & Troche, musical comedy duo; Gotham City Imrpov., comedy troupe. 2/22: Now Playing Michael Marotta; musical comedy; Scared Scriptless, improvisational comedy troupe. 2/23: Lily Flamingo, musical comedy characterization; *Music Is ...* Patrick Degennaro and Band. 2/24: Singer Gaby Jordan. 2/25: *Hollywood Opera,* musical spoof. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 2/19: Stand-Up Comedy Explosion; Stars of Tomorrow Revue. 2/20: Music and comedy with Susan Galardi; *Last Call,* musical revue. 2/21: Singer Bobby Reed; Singer Ralph Deaton; Stars of Tomorrow. 2/22: Broken Lizard, sketch comedy; Variety Show. 2/23: Rob Rushton, music and comedy; Out on a Whim, sketch comedy. 2/24: Outta Control, sketch comedy. 2/25: Rob Rushton, music and comedy. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 2/19, 26: Singer David Kibbe; Singer Tracey Venner. 2/20: Singer Mary Foster Conklin; Singer Ralph Brande. 2/21, 28: Singer Baby Jane Dexter; Singer Charles Cermele. 2/22, 29: Singer-comedienne Helen Baldassare; Singer Annie Hughes; Baus & Troche with *Loons and Toons,* music and comedy variey show. 2/23: Singer Phillip Officer; Singer-comedian Jim Luzar. 2/24: *Here's To Our Friends .. The AIDS Music Revue;* Singer Maireann Meringolo. 2/25: Singer-songwriter John Forster; Singer Gary Wright. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 2/19: Frankie's Boys Present Winter Camp, vocal group. 2/20: Singer Joanne Agresti. 2/21: Beth Busby and Glenn White, vocal duo; Bourbon Street Naughties, musical comedy duo. 2/22: Singer James Mathews; *Forgotten Broadway,* musical revue. 2/23: Richard Storm, musical comedy; Teressa Esposito and Judy Goddess, musical comedy. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 2/19: Aaron Battle in *At Last* with pianist Peter Nickolin. 2/21: *My Ideal - the Songs of Richard A. Whiting* performed by the 1991 O'Neill Symposium Cabaret Fellows with special guest Margaret Whiting. 2/22, 29: Judy Kreston and David Lahm in *Remembering Felicia Sanders* with special guest Irving Joseph. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 2/29, Tue.–Sat. at 9 and 11:15: Rosemary Clooney returns with pianist John Oddo, Scott Hamilton on tenor saxophone, Warren Vache on cornet, David Finck on bass and Joe Cocuzzo on drums. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** 2/23: Singer Julie Wilson. Shows at 8 and 10:30. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 2/19 at 10:30: *Hearts and Voices Cabaret,* directed by Jim Luzar featuring Steve Andryszewski, Elena Bennett, Mario Cantone, Natalie Douglas, Annie Hughes and others. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 2/19 at 11: *Sentimental Journey: The Fabulous Forties* - The Harris Sisters sing the decade in music. 2/21 at 7:30 and 10: Lang Phipps and Mild Thing. 2/22 at 7:30 and 10: Timi Michael and the Nat Jones Trio. 2/24 at 11: Monday Night Live Showcase with host Rocco Primavera. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 3/21, Tue.–Thu. at 9:30 and Fri.–Sat. at 9:30 and 11:30: Singer Iris Williams. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 2/29, Tue.–Sat. at 8:45 and 10:45: Guitarist Jose Feliciano. **Bemelmans Bar:** Through 4/4, Tue.–Sat. from 9:30: Jazz-singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Cabot-Scott Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

AE, CB, DC, MC, V,

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

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RADIO HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., February 19

2:00/WNCN—C. Stamitz: Cto. for Viola in D, Op. 1; **Handel:** *Saul,* Sinfonias.

WNYC—American Composers Orchestra. **Peterson:** *The Widening Gyre;* **Barber:** *Andromache's Farewell;* **Lieberson:** *Drala.* Conductor: Dennis Russell Davies.

WQXR—Pachelbel: Suite in B-Flat.

3:00/WNCN—Wagner: *The Flying Dutchman,* Ov.; **M. Haydn:** Nocturne in F; **Beethoven:** Piano Sonata No. 19 in g, Op. 49.

WQXR—Sibelius: Violin Cto. in d.

4:00/WNCN—Mozart: *Sleigh Ride;* **A. Scarlatti:** Cto. for Recorder in a.

WQXR—J. Haydn: Piano Sonata No. 40 in G.

5:00/WNCN—Cassado: *Dance of the Green Devil;* **Vivaldi:** Cto. for Flute in a.

WQXR—Rachmaninoff: Symphonic Dance No. 3.

6:00/WNCN—Falla: *El Amor Brujo,* "Ritual Fire Dance"; **J.F. Fasch:** Cto. for Clarinet in B-Flat.

7:00/WNCN—Saint-Saëns: Havanaise, Op. 83.

WQXR—Dvorák: Qt. No. 6 in F, "American," Op. 96.

8:00/WNCN—Bach: Cto. for Harpsichord No. 2 in E; **Beethoven:** Violin Sonata No. 8 in G, Op. 30.

9:00/WNCN—Mozart: Sinfonia Concertante in E-Flat.

Thu., February 20

2:00/WNCN—J.C. Bach: Cto. for Harpsichord in A; **Mozart:** Sym. No. 18 in F.

WQXR—Schumann: Intro. and Allegro Appassionato in G, Op. 92.

3:00/WNCN—Ravel: *The Tomb of Couperin;* **Liszt:** Mazeppa.

WQXR—Kern: *Swing Time.*

4:00/WNCN—Debussy: *The Children's Corner,* "Golliwog's Cakewalk"; **Schubert:** *The Friends From Salamanka,* Ov.

WQXR—Bach: Cto. for Violin and Oboe in d.

5:00/WNCN—Rossini: *The Barber of Seville,* Ov.; **F. Salieri:** Sinfonia in B-Flat, "La Tempesta di Mare."

WQXR—Dvorák: *Othello,* Ov.

6:00/WNCN—Vivaldi: Cto. for Flute in G; **Mendelssohn:** String Sym. No. 6 in E-Flat.

7:00/WNCN—Copland: *El Salon Mexico;* **J. Haydn:** Sym. No. 23 in D.

WQXR—Rachmaninoff: "Rhapsody on a Theme of Paganini."

8:00/WNCN—Weber: Grand Duo Concertant, Op. 48; **Bach:** Cto. for Harpsichord and Recorders No. 6 in F.

9:00/WNCN—Mendelssohn: Sym. No. in A, "Italian," Op. 90.

Fri., February 21

2:00/WNCN—J. Haydn: Sym. No. 8 in G, "Evening"; **Pisendel:** Cto. for Violin in D.

WQXR—Respighi: *Old Dances and Airs,* Suite No. 3.

3:00/WNCN—Saint-Saëns: *Carnival of the Animals;* **Holst:** *Moorside,* Suite.

WQXR—Copland: *Rodeo,* Four Dance Episodes.

4:00/WNCN—Liszt: Hungarian Rhapsody No. 6 in D-Flat; **Vivaldi:** Cto. for Two Guitars in G.

WQXR—Elgar: *Cockaigne,* Ov.

5:00/WNCN—Mozart: *The Marriage of Figaro,* Ov.; **Rossini:** *William Tell,* Ov., Three Arias.

WQXR—Gluck: *Iphigénie en Aulide.*

6:00/WNCN—Gershwin: Three Preludes for Piano; **Vivaldi:** Cto. for Flute in G.

7:00/WNCN—Bach: Fantasia and Fugue in c; **A. Scarlatti:** Sinfonia No. 3 in d.

WQXR—Mozart: Clarinet Cto. in A.

8:00/WNCN—Saint-Saëns: Sym. No. 2 in a, Op. 55; **J. Haydn:** String Qt. in A, Op. 55.

9:00/WNCN—Handel: *Water Music,* Suite No. 1 in F.

WQXR—Detroit Symphony Orchestra. **J. Haydn:** Sym. No. 52 in C; **Mozart:** Piano Cto. No. 15 in B-Flat; **Elgar:** Sym. No. 2 in E-Flat. Conductor: John Eliot Gardiner.

Sat., February 22

10:00 a.m./WNCN—J.C. Bach: Cto. for Harpsichord in f; **Elgar:** *In London Town,* Ov., Op. 40.

WQXR—Handel: Concerti Grossi, Cto. Grosso in B-Flat, Op. 3.

11:00 a.m./WNCN—Wagner: *Rienzi,* Ov.; **Bach:** Cto. for Violin and Panpipes in d.

WQXR—Respighi: *Old Dances and Airs,* Suite No. 1; **Bach:** Cto. for Two Violins in d.

12:00/WNCN—Borodin: *Prince Igor,* "Polovetsian Dances"; **J.C. Bach:** Qnt. in C, Op. 11.

1:00/WNCN—Beethoven: Sym. No. 5 in c, Op. 67.

1:30/WQXR—"Texaco-Metropolitan Opera Broadcast." **Verdi:** *Un Ballo in Maschera.* Conductor: Fulton; cast: Mitchell, Grant, Quivar, Milnes.

2:00/WNCN—Vivaldi: Cto. for Violin in D; **Clementi:** Piano Sonata No. 1 in C, Op. 37.

3:00/WNCN—Grieg: *Peer Gynt,* Suite No. 1, Op. 46; **Roman:** Cto. for Oboe in D.

4:00/WNCN—Schubert: Military March No. 1 in D-Flat, Op. 51; **J. Haydn:** String Qt. in B-Flat, Op. 33.

5:00/WNCN—Saint-Saëns: *Danse Macabre;* **Vivaldi:** Cto. for Oboe in F.

6:00/WNCN—Bach: Orch. Suite No. 3, "Air on the G String"; **J. Haydn:** Sym. No. 38 in C.

7:00/WNCN—Wagner: *Tannhäuser,* Ov. and Venusberg Music; **Tartini:** Cto. for Violin in a.

8:00/WNCN—Mozart: Serenade No. 12 for Winds in c; **Rossini:** String Sonata No. 1 in G.

WQXR—The Cleveland Orchestra. **Sibelius:** *Valse Triste;* Violin Cto. in d; **Tchaikovsky:** *The Nutcracker,* Act Two. Conductor: Ashkenazy; soloist: Belkin.

9:00/WNCN—Bach: Orch. Suite No. 4 in D.

Sun., February 23

10:00 a.m./WNCN—Boccherini: Guitar Qnt. No. 6 in G; **Lecce:** Cto. for Mandolin in G.

WQXR—Beethoven: Piano Cto. No. 3; **Handel:** Cto. Grosso No. 2 in F, Op. 6.

11:00 a.m./WNCN—J. Haydn: Cto. for Trumpet in E-Flat; **J.F. Fasch:** Sinfonia for Strings in A.

12:00/WNCN—Beethoven: Piano Sonata No. 8 in c, "Pathétique," Op. 13; **Boccherini:** Sym. No. 4 in d, "Nella casa del diavolo," Op. 12.

1:00/WNCN—Chicago Symphony Orchestra. **Bernstein:** Serenade (after Plato's "Symposium") for Violin, Strings, Harp, and Percussion; **Mozart:** Divertimento No. 17 in D. Conductor: Barenboim; soloist: Magad.

WQXR—Goldmark: *In Italy,* Ov.; **C. Schumann:** "Variations on a Theme by Robert," Op. 20.

2:00/WNYC—Library of Congress Concerts. **Bach:** Violin Sonata in E; **Schumann:** Violin Sonata in d, Op. 121.

WQXR—Grieg: Norwegian Dances; **Praetorius:** *Terpsichore,* Dances.

3:00/WNCN—Bizet: *L'Arlésienne,* Suite No. 1; **J. Haydn:** Sym. No. 59 in A, "Fire."

WNYC—Brahms: Clarinet Qnt.; **Debussy:** *Prelude to the Afternoon of a Faun.*

4:00/WNCN—Rimsky-Korsakov: *The Snow Maiden,* "Dance of the Tumblers"; **Mozart:** Piano Sonata No. 17 in D.

5:00/WNCN—A. Scarlatti: Sinfonia No. 6 in a; **C. Stamitz:** Parthia for Winds in E-Flat.

6:00/WNCN—Suk: Piano Trio in c, Op. 2; **Vivaldi:** Cto. for Violin No. 9 in B-Flat, "La Cetra," Op. 9.

7:00/WNCN—Liszt: Mephisto Waltz No. 1; **J. Haydn:** Piano Sonata No. 30 in D.

8:00/WQXR—"Sunday Night Opera House." **Mozart:** *Cosi fan Tutte.* Conductor: Nicolaus Harnoncourt; cast: Margiono, Ziegler, Cachemaille, van der Walt, Steiger, Hampson.

9:00/WNCN—Brahms: Cto. for Violin in D, Op. 77.

Mon., February 24

2:00/WNCN—Bach: Partita No. 5 in G; **Nielson:** Little Suite in a, Op. 1.

WQXR—Barber: *Excursions.*

3:00/WNCN—Vivaldi: *The Four Seasons,* "Spring," Op. 8; **Mozart:** Divertimento No. 2 in F.

WQXR—Mendelssohn: Violin Cto. in e.

4:00/WNCN—Tchaikovsky: *Marche Slave,* Op. 31; **Vivaldi:** Cto. for Strings in A.

WQXR—Schumann: *Manfred,* Ov.

5:00/WNCN—Schnell: Cto. for Two Trumpets No. 5 in D; **Corelli:** Cto. Grosso No. 7 in D, Op. 6.

WQXR—Telemann: Cto. in b for Two Flutes, Lute, Strings, and Basso Continuo.

6:00/WNCN—Vivaldi: Cto. for Violin No. 10 in B-Flat, "La Caccia," Op. 8; **Barrios:** Three Dances.

7:00/WNCN—Hummel: Cto. for Trumpet in E-Flat; **J. Haydn:** String Qt. in E-Flat, "Joke," Op. 33.

8:00/WNCN—WNET Simulcast, "Live from Lincoln Center: Pavarotti Plus!" With Luciano Pavarotti, the New York City Opera Chorus and Orchestra, and special guests.

9:00/WQXR—The Royal Concertgebouw Orchestra. **Ravel:** *Alborada del Gracioso.* Conductor: Riccardo Chailly. **Mahler:** Sym. No. 5 in c. Conductor: Klaus Tennstedt.

Tue., February 25

2:00/WNCN—J. Haydn: Cto. for Violin No. 4 in G; **Respighi:** *Ancient Airs and Dances,* Suite No. 1.

WQXR—Adams: *The Chairman Dances.*

3:00/WNCN—Brahms: *Academic Festival Overture,* Op. 80; **Handel:** Cto. Grosso No. 11 in A, Op. 6.

WQXR—Liszt: Piano Cto. No. 2 in A.

4:00/WNCN—Mozart: *Magic Flute,* "Queen of the Night Aria"; **Glazunov:** "March on a Russian Theme," Op. 76.

WQXR—Berlioz: *Invitation to the Dance.*

5:00/WNCN—Copland: *Rodeo,* "Hoe-down"; **Bach:** Cto. for Flute in g; **Offenbach:** *La Vie Parisienne,* Ov.

WQXR—Paisiello: Mandolin Cto. in E-Flat.

6:00/WNCN—Nielsen: *Masquerade,* Ov.; **Vivaldi:** Chamber Cto. in F.

7:00/WNCN—Weber: *Der Freischütz,* Ov.; **J. Haydn:** Divertimento for Winds No. 7 in F.

7:30/WQXR—The New York Philharmonic Radiothon. **Franck:** Sym. in d; *Les Eolides;* **Brahms:** Sym. No. 2.

8:00/WFUV—"A Box at the Opera." **Boito:** *Nerone.*

WNCN—Bach: Cto. for Flute, Violin, and Harpsichord in a; **Walton:** *Henry V,* Suite.

9:00/WNCN—Bizet: *Carmen,* Ballet.

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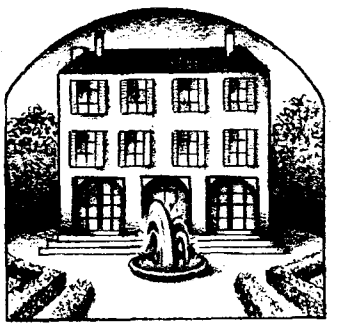

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New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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FINDING A THERAPIST TO TRUST IS HARD... WE'LL MAKE IT EASY. Manhattan Referral Service sm matches you with a licensed therapist specifically trained to help with your problems. **212-439-0322**

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NEW YORK Magazine's
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New, hi-tech entertainment. **800-223-6060**

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(Check our large ad under Party Space)

THE PLACE TO BE
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ENTERTAINMENT

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ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. **Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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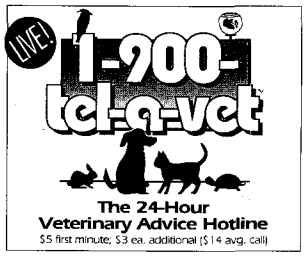

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STRICTLY PERSONALS

Warm-Hearted Corporate President—With the soul of an artist, body of an athlete. A handsome, passionate playmate - tall, fit, with low-key temperament, 30s, strong sense of humor and values. You? Ditto, but female - under 38, warm, 5'7" plus. Photo needed for reply. 4765 ✉

Wife Sought—Intelligent, self-assured, strong-willed, enthusiastic, vivacious, fit, slim, 25-32. I'm 37, 5'10", fit, disciplined, a Wall Street success, and tell the truth even when it hurts. Looker/Italian/Manhattan a plus. Photo. Serious only - I'm not looking for a date. 5131 ✉

Wanted:—Gentleman, 65-70 years young. 9309 ✉

Magical Relationship Desired—By a wealthy, handsome attorney/writer, 39, 6', Jewish, divorced. I'm charming, playful, passionate, sensitive, self-aware and (usually) modest. I seek a tall, beautiful, elegant, dynamic woman for a spectacular friendship and romance. Note/photo (please). 9255 ✉

Talented Bachelor—Late 40s, with comfortable riverfront home on Delaware river. Enjoys fishing, boating and outdoor life. Would appreciate correspondence from woman with similar interests, willing to tolerate much time spent working on antique clocks. POB 297, Equinunk, PA 18417

Tall, Handsome Investment Banker—Very successful, humorous, honest, overeducated, 42. Loves beaches, scuba, tennis, outdoors, weekends away. Seeks strikingly attractive woman, slim with great figure, and some similar interests, 27-35, for fun and friendship. Note/phone/photo essential. 9273 ✉

Attractive Blue-Eyed MD—Fit, 31, Protestant, diverse interests, good family. Relatively new to Manhattan and would rather be in love than alone. Seeks charming, intelligent beauty for friendship, love and commitment. Photo/phone. 4766 ✉

Divorced Jewish Female—Not the type to run an ad-age come on. Intuitive, pretty, charming, warm. Theater, hiking, biking. Likes professional, 40ish, divorced or single male who enjoys a dialogue. Note/phone/photo. 9310 ✉

Fiery Redhead—With a warm heart to match - smart, beautiful Jewish woman, 25, 5'6", down-to-earth, with strong sense of self, ready for a loving relationship built on trust and respect. Looking for a successful man, 25-35, who has traditional values, with a creative outlook. Must have great sense of humor and style. Photo and phone. 9298 ✉

Pretty, Witty Woman—Lean, leggy (5'7"), bright brunette. Romantic, caring, curious, optimistic. Love travel, NYC culture, books, movies, skiing. Stylish, nonworkaholic JD; comfy in jeans later. Jewish (you needn't be), 34. Wish to share my joie de vivre with a smart, funny, communicative, kind, accomplished, handsome 32-45ish man who also wants a lifelong lover/best friend, and who might hesitate but will respond with note/phone/photo, please. 5102 ✉

Debonair, Cuddly, Worldly—Seven rooms on Fifth. Tall, handsome, subtle humor, optimist, sharp mind, 40s, needs poised, supportive, empathic, lovely, devoted, brilliant, delightful, sexy Jewish woman, to 38, for our new life. 9284 ✉

Very Successful, Intelligent—Wall Street executive. Tall, attractive nonsmoker, 40s. Enjoys tennis, beach, movies, reading. Seeks bright, attractive woman, 35-45. Photo a must/note/phone. 5103 ✉

Green-Eyed Blond Head-Turner—Slim, trim, beautiful, with terrific legs, 5'4", 107 lbs - Ivy PhD, Jewish, late 30s, and a great career. Would love to meet a very successful, warm, handsome man, 40-50, for keeps. Photo please. 5130 ✉

Don't Pass Me By—I'm an extremely intelligent, extraordinarily successful Wall Streeter who's lots of fun and has a great sense of humor! I'm 35, 5'11", fit, Jewish (not religious), and very good-looking. On a more personal note, I'm a secure, warm, down-to-earth, communicative, trustworthy, genuinely nice man who'd love to meet a 27-34-year-old woman who's smart, upbeat, spunky and outgoing. You're also insightful and together, with traditional values and a real heart of gold. And you'd like to develop a committed relationship leading to the "M" word with the right person! Ideally, you enjoy the beach year-round, great food and wine, roaring fires (in a fireplace!), cycling, exotic travel, piano, and close times with family and friends. If this sounds like you, and you're real cute with a nice body, why not drop me a note with your photo (a *must!*) and phone?? *I can't wait to meet you!* 5108 ✉

Successful, Smart And Sexy—Single, white Jewish male, 37. Spent the '80s on career - ready to spend the '90s on more than career, gym and beach. If you're a single, in-shape woman, 30-40, who can lead the way emotionally and otherwise, I'm yours. Photo please. 5141 ✉

Established Professional—6'1", 175 lbs, seeks woman in her 40s, with style, charm, grace. Photo please/note. 9304 ✉

Romantic Seeks Forever Valentine—If you are a woman who is stunning on the outside and beautiful on the inside, are emotionally secure enough to communicate your deepest thoughts and feelings, are capable of giving as well as receiving, possess a smile that lights up a room when you enter, and have a slim, curvaceous figure...if you are all this and are an intelligent, sensuous, free-spirited, chic nonsmoker, under 44, who has been seeking a level of intimacy that comes only with true love, your search has ended. I am a handsome, athletic, 6', trim, divorced Jewish male who is honest, warm, sensitive and easygoing. Financially successful and emotionally secure, I believe strongly in traditional values - especially fidelity and commitment. Among the things I enjoy are laughing, music, theater, film, sports, fine dining, Caribbean beaches, good conversation, an occasional visit to an art museum, moonlight walks, hugs, and deep long kisses. Considered to be elegant, a genuine nice guy, and a possessor of a zany sense of humor, I am equally comfortable in a designer tux or a pair of jeans. If you believe, as I do, that true love can endure, and, most importantly, that the foundation of a healthy relationship is mutual respect and equality, do not delay in responding - as we have already wasted too much time. I come with a full warranty, so if you are a quality lady who has been reluctant to respond to an ad, now is the time to go for the brass ring. Where you live is not important, just who you are. All responses will be treated confidentially and, if requested, your photo will be returned. Photo and note are essential for reply. (Kids okay.) 5106 ✉

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser-and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older.

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Strictly Personals is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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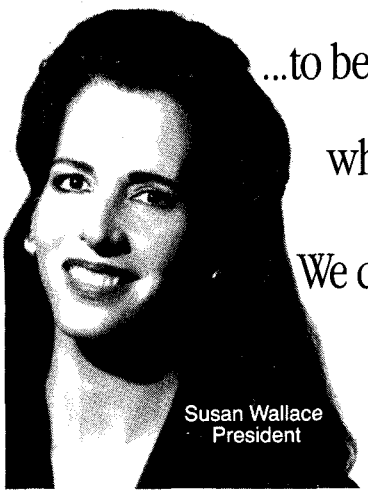

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Member New York Chamber of Commerce and Industry

THE SINGLE LIFE

Jazz, Dave Barry, Monet, Merton—Pretty lady, 38, seeks kind man. 5126 ✉

Magnificent, Silken-Skinned Beauty—55, adventurous, accomplished, desires successful, athletic world-mover, 40-up, for...everything. 9290 ✉ ☎

Asian Ms. Seeks Other Half:—Romantic, compassionate, mature, white or Asian gent, 30-40, for love and marriage. Note and photo. POB 6382, NYC 10150.

Very Pretty, Irish-Wasp Attorney—Blue eyes, 37, would-be actress, dancer and dress-up artist, seeks male counterpart, 33-50, to share goofy sense of humor. Photo/elucidating note please. 9269 ✉

Are You Lonely For Good Company?—Great gal seeks caring mensch, 52-64, to enjoy life's adventures. 5123 ✉

Silly...When Inspired—Energetic, open-minded, passionate, attractive professional woman, 5'5", with eclectic interests: travel, the arts, sports - wants to share old and new interests with straightforward man, 27-38 (nonsmoker), with sensitivity, intelligence and sense of humor. Note/phone please; photo welcome. 7952 ✉ ☎

Have Enjoyed—Much of life's experiences, but the best still lies ahead. I'm 38, a 5' spirited redhead, a woman of contrast, aggressive yet mysteriously shy, quick-witted, ambitious and passionate about my work. I ski, play tennis, scuba dive, love to cook and must reach Shangri-La before I die. You're tall, an accomplished man, strong-willed yet sensitive, and successful in your field - who is not afraid to communicate a desire for commitment. Note/photo/phone. 5063 ✉ ☎

Athletic, Intellectual, Loving Woman—70, seeks healthy male, 65 plus. 4754✉☎

Manhattanophile—42, 5'10", 180. Likes dry wit, restaurants, fashion, window shopping. Seeks very attractive, nonsmoking lady. Note/photo/phone. 9265 ✉

Beauty Is Not Only Skin Deep—Soul-searching, attractive, professional female - honest, communicative, trustworthy, giving, cultured, gentle, marriage/family-minded - seeks same in nonsmoking male, 38-48. Beasts in disguise need not reply. Note/phone. 5096 ✉

Picture This:—Friday: workout then dinner and jazz. Saturday: tennis; afternoon at the Met; dancing cheek to cheek all night. Tired?? Sunday: bagels by my fireplace; walk in the park (hand-in-hand); Chinese and laughter. The best part? You're with me the whole time! If you are 38-50, sensitive, sincere, dynamic and love life, then contact this 42-year-old, blue-eyed, sexy Jewish female from Bergen County and start making the most of your life! Note/photo optional. 5115 ✉

Pretty, Smart Woman—Seeks cute, successful goofball - marriage-minded, 30s. 4741 ✉ ☎

From Creating Elegant Parties—To trek-king in Tibet. Pretty. Slim. 39. Professional writer. Love food eaten with chopsticks (except mashed potatoes). Can market a book, hike a trail and make a clay pot. Seek loving, sensitive, stable man (with/without children) who desires a warm, thoughtful, feminine woman for friendship/commitment. 5122 ✉

By Proclamation—A man: judicious, intellect, accomplished - for a woman: Jewish in heart, smart in mind, good in looks. 62-70. Bio. 4771 ✉

Single Jewish Male—42, attractive, physically fit, successful businessman seeks petite, slim, vivacious woman with a sense of humor, heart, high values and adventure. Photo/phone. 9293 ✉

Cute Jewish Woman—JD, 29, seeks nice Jewish guy for best friend. 9276 ✉ ☎

Definitely An 8—Wants to give fate a little nudge and meet someone special. Jewish male professional, 41, witty, successful and ready. Willing to take a chance....are you? Note/photo. 4768 ✉

Slim, Passionate Beauty—Petite, professional, 36, warm, fit, spirited Jewish female - lover of film, sports, music. Seeks Jewish, professional, handsome, sincere, fun-loving male, 32-45, for lasting relationship. Phone/photo/note. 9271 ✉

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box #_____
P.O. Box 4600
New York, New York 10163-4600

Attractive, Accomplished—30-something Jewish female - with a creative spark, generous heart (especially when well tended) and a passion for learning, music, and fun, seeks dynamic, available male with intelligence, humor, kind heart, strength, chemistry and an adventurous spirit, to share love, laughter and perhaps live happily ever after. Phone/photo optional. Nonsmoker preferred. 5092 ✉ ☎

Sensitive Gentleman Professional—Christian, owns own business, secure, 45, 5'10", time is my own, athletic, slim, fit, nonsmoker, runner, little tennis - enjoys restaurants, movies, Lincoln Center, weekends in Boston and brunch at the Carlyle. Dissertations disliked. Seeks professional lady, trim and fit, 35-40, for a sincere, monogamous relationship. NYC. Photo and phone. 9282 ✉ ☎

Attractive/Successful Professional—30, seeks educated, slim woman for lasting love/commitment. 5113 ✉

Gone Skiing—Italian-American, 39 years, 5'8", 150 lbs, handsome, finance professional, Swiss educated, speaks French - enjoys water/snow skiing, casual dining, and 1976 Yquem, seeks Italian-American female, 30s, with complementing background. Note/photo/phone. 5090 ✉

Handsome Jewish Physician—32, athletic, amateur novelist, seeks attractive and sincere Jewish female for friendship and more. Photo, please. 9302 ✉

Handsome And Intelligent—NJ teacher and musician, 32, body builder, Christian, seeks beautiful, smart professional female, under 30, for meaningful relationship (Italian a plus). NJ/NY. Photo. 4748 ✉ ☎

Realistic Search—For well-educated, very attractive, athletic, witty, honest Jewish male. Me: very attractive, honest, with zest for life. Photo please. 28-up. 9288 ✉

Traditional Brunette Beauty—Desires an attractive, healthy, spirited Jewish man, 40-52, with serious intentions, to enjoy fun and romance with a 40-year-old with a zest for life and love. 9275 ✉ ☎

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser-and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older.

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Destiny Calls!—Eternal bliss sought by this very handsome, bright, eclectic and witty, 31, successful professional male. You are 26-35, stunning, effervescent, athletic, and like to laugh. Although you enjoy the finer things in life, you value simple pleasures. Photo/phone. 5095

Classy South American Lady—Fair skin, hazel-eyed, 5' 5 1/2", 150 lbs, 49 years old. Financially independent Catholic widow. Decent, honest, clean, nonsmoking. I enjoy leisurely walks, traveling, romantic evenings and plants. Seeking gentleman with similar interests, interested in marriage. Photo a must. 9297

Life Mate/Wife Wanted—In her 30s, for friendship, love forever, laughter, travel, hugs, tears, smiles and kids. 5118

A Special "Package"—Very pretty, fair-haired Italian-American. "Real" woman, 5'9", slim, mid 30s, a beautiful smile and welcoming eyes. A successful entrepreneur and emotionally secure. My best creation is my bright and beautiful 8 1/2-year-old daughter. Seeking a successful professional man with a deep sense of quality, integrity, creativity and humor. An international flair a plus - for serious relationship. Photo/bio/phone. 5107

CEO With Warm Heart, 46—I am a handsome, successful grownup (most of the time), with diverse interests and a hearty appetite for life. I seek an intelligent, attractive, loving woman to develop a relationship and share my life with. Note/photo/phone. 4772

Single Professional, Oriental—43, cultured, athletic, upbeat - seeks nonsmoking man, to 55, for relationship. 4548

Not A Rock Star—But an unusual, witty and warm Jewish writer, tall, slim, good-looking, successful - yearns for an alert, pretty, slender woman, 28-38. 4767

Vivacious, Almost Sultry—In search of a man who knows how to think, likes to laugh and isn't afraid to love. I'm Jewish, so are you, I'm 47, you're older, we enjoy theater, music, fine wine and good conversation with a special person who can be a friend and lover. 4722

Very Pretty, Very Bright—Very interesting, very educated - seeks very special, communicative, sensual, loving, empathic, divorced man, 40-57. 5098

Beautiful, Vivacious European Lady—Wealthy, 40, 5'6", with incredible green eyes, brains, joie de vivre and class, seeks a sophisticated, dynamic, bright, rich and handsome gentleman, for a lasting relationship. Note/photo please. 5061

Sexy Older Woman Wanted—By fit, mid-30s gentleman. Photo a must. 5117

Pretty, Successful, Adventurous—Creative, slim, 36, with great vitality, an appreciation for aesthetics and intelligence, seeks a well-adjusted, very successful man, 35-45, who's notably confident, caring, refined and charming. Nonsmoking. Photo and note. 9925

Classy, Sweet European—43, well-educated, beautiful, affluent, loyal, caring, kindhearted - seeks nice, handsome, honest gentleman for marriage. 5062

Great Guy, 40s—Seeks vivacious gal for romance and adventure. 4756

Jewish Professional, 27—Seeks relationship with attractive, shapely, creative, cultured female. Phone/photo. 5136

Handsome, Successful Professional—46, athletic, 6'1", with an interest in travel, golf and music, seeks very attractive, slim woman (30-40) who is also happy and secure. Photo/note/phone please. 9285

I Could Be On Seinfeld—Great-looking, slim professional woman, 37. Reasonably sane and very funny. Fit but not a fanatic, an avid movieguer, jazz fan. Would love to meet a caring man who sees the world with a touch of irony. Photo. 4753

My Aunt—Is very good to me (I'm 9) and she'll be good to you too. She's generous, fun to be with, and makes me laugh. If you're single, 35-45, and looking for that special someone, drop her a note. You'll be glad you did. 4760

Mom Is Right...—It's time to settle down. I've traveled the world, lived abroad and am very successful in my own endeavors. Barely 40, slim, sensual, giving, Jewish and truly pretty, I'm ready to love and to honor till... Please be tall, sensitive, secure and a nonsmoker. We share optimism, a sense of humor and old-fashioned values: friends, family and fidelity. Note/phone/recent photo appreciated. 9283

Cat Woman/Mother Theresa—Looking for partner to swing dance at SOB's. Bright, witty, athletic beauty - professional, 30s, animal lover - seeks her one and only. Note/phone/photo. 5112

Bright, Honest, Energetic—Warm, funny (in short, flawless and modest). Recently retired from business and law. Seeks 50ish woman of similar attributes and tastes - travel, reading, plays and movies, music, golf. Retired to indulge a desire to teach prior to expiration of universal contract with nature. No bars to lasting relationship. Recent photo/bio please. 9306

Handsome, Blue-Eyed Man—Psychologist, 31, 5'10", Jewish. Seeks a pretty, spirited, sincere woman. 5101

Dark And Sweet—Professional, tall, refined, caring, American-born female of Mediterranean descent seeks Jewish MD/DDS mensch, 38-50, to have and to hold forever after. 5142

Ready To Settle Down—But not ready to settle. I'm 30, 6', in great shape, very good-looking, successful, Jewish. I'm looking for a natural, fit beauty, who enjoys the outdoors: skiing, scuba, cycling, etc...and the indoors: Bloomies, Barney's, movies, theater, dining out and cuddling. So, if you are 23-31, thin, very pretty, spontaneous, easy-going, warm and have a great sense of humor, then don't miss out on this exclusive offering. Recent photo. 4763

Beautiful Divorced Female—39, 5'6", slim, big eyes, long legs, great smile, educated, vivacious, affectionate, health conscious, with many interests - seeks articulate, successful gentleman, 35-55, with traditional values. 9296

Forgot The Voyage—Of life always sails on. Single white male, 32, movie and ethnic food junkie, seeks a passport-carrying woman, 28-38, with positive karma, a warm heart and wandering soul. 4755

Sophisticated, Strikingly Attractive—Intelligent, warm, fun-loving female professional with two grown children - loves tennis, movies, theater, outdoors, travel, new adventures. Seeks man, 50-65, to share these. 9303

Can't Be Classified—Smart, successful, slender and athletic Jewish beauty seeks man of warmth, spirit, substance and style, 35 plus, for love, laughter, family. Photo appreciated. 4759

Attractive, Bright, Charming—Lively, professional Jamaican lady with great sense of humor. Likes fine dining, dancing, music, theater, affection and long walks. Looking for tall, successful male, 45-60, who likes himself, with similar interests, for monogamous relationship and possibly marriage. Photo. 5100

Solid As A Rock—Handsome, strong body, 6' medical executive, 45, sincere, enjoy all sports. Seeks cultured Christian female - 30-38, beautiful, very athletic, with sense of humor - for City pleasures and Country fun. Photo for reply. 5105

A DIRECT HIT

No one knows where Cupid's arrow will strike, but this much is certain: all it took was a phone call to place the following ad that won our "Strictly Personals" Valentine's contest. Who knows whose heart will be won next?

Tired of Missing: Successful NYC professional, 30s. Enjoys WCBS-FM, the country, living and relaxing. Seeks sensitive, intelligent and attractive lady, 25-40. Ready for fun, love and relationship. Note/phone/photo please. 4586

The winner receives a special Valentine's Day evening with limousine service, champagne, and dinner for two at Lion's Rock, "New York City's Most Romantic Restaurant," 316 East 77th Street.

NEW YORK MAGAZINE

"Strictly Personals"

A DIRECT LINE TO YOUR HEART

Beautiful, Feminine—40, slim - loves puppies, slow dancing, laughter. Seeks male counterpart. Photo. 4770

Warm, Good-Looking Man—Professional, creative, trim, 5'10", 52. Seeks a lively, slender woman who is partial to music and art. Photo. 5114

Ad Nauseum!—Sick of false claims?! Then by tonight you're answering this. Figure three days in the mail - it hits me like a ton of bricks. See you in six days! Oh yeah - cute, stable Jewish male, medical professional, 35, good-natured, blond/blue, with thin athletic build. Seeks pretty, petite Jewish lady to end my ad-writing career. 4757

Wall Street Woman—Attractive, petite, 41 - in search of warm, caring, intelligent, open, honest, down-to-earth partner in pursuit of happiness. Note/phone/photo appreciated. 5129

Tall, Leggy Blond—6', 31, Nordic, seeks unpretentious, 6'2"-plus GQ man for an NYC romance. Photo. 9292

Jerry Vale Look-Alike—Handsome, tall, 46-year-old, successful international businessman, with homes in Manhattan and Europe, seeks a beautiful woman, 30-43, to share love, warmth and intimacy, leading to marriage. Photo. 9286

Restaurant Maven—41, 5'10", 180. Likes Manhattan scene. Seeks very pretty Christian lady, to 36, nonsmoker. 5'5" to 5'7" a plus. Note/photo/phone. 5030

Seeking Nice Guy—To help balance out my life. I'm a warm, attractive, Jewish professional woman, 35, with a sense of humor. Note/phone please. 9300

Wall Street Exec—Seeks classy lady who has time and desire to travel. Should be 28-38, desire lasting relationship and have an appetite for the finer things in life. Photo/note. 9301

I Am Not A Princess—I am an attractive single woman, 37, Jewish, who is down-to-earth, bright, curious and caring. I love city explorations and country excursions, to work and to play. Seeking a supportive, solid, thoughtful man to share the adventure. 4769

Very Pretty Woman—Slim, 5'7", 38, looking for the real thing with a down-to-earth, emotionally available nonsmoker who's funny, smart, nice. I'm a copywriter and I act in amateur theater - love theater, movies, travel, antiquing and just goofing around. Please send letter/photo. 5111

Seeking Darkly Beautiful, Petite—Jewish woman, with the patience of a teacher, the ability-to-make-it-all-better of a mother, and the body of a dancer. I'm generous, late 30s, affectionate, tall, very good-looking and ready to commit. Photo request - tacky, but necessary. 5134

What Is Hip—Who knows? I know! I am/are you? 38, 6', attorney/musician, seeks 25-38 female, with high-energy intellect. Photo is nice. 5137

Beautiful, Petite, Long-Haired Brunette—European background, never married, desires to meet handsome, good-hearted prince to marry, adore, spoil and make a baby. Note/photo please. 4739

Handsome, Divorced, Affectionate—Jewish male, 50, 6', chunky, nonsmoker, seeks warm-hearted, slim, petite female for a fun and lasting relationship. Please send photo, phone and note. 9281

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New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Good-Looking, Warm, Athletic—Professional, single Jewish male, 35, with great sense of humor, who loves movies and travel, looking for petite, slender, single Jewish female, 25-34, with similar interests. Note/photo please. 9311 ✉

No-Frills Ad—Handsome Jewish professional, 6', educated and caring, seeks classy, pretty counterpart, 27-34, for relationship. Frills later! Photo. 5110 ✉ ☎

Adventurous, Fun, Sincere—Tall, upbeat, well-built, passionate, sexy, successful, spiritual, Christian (nonreligious), 42, white, semi-bald - loves to travel. Looking to meet passionate, fun woman with Christian background. Recent photo essential. 9294 ✉

If You Are A Pretty, Petite—Jewish lady with a tender heart, 30s, who would like to be loved and cared for by a sensitive, creative man, 40s, for always, please write to me. Note/phone/photo. 9270 ✉

One-Of-A-Kind Lady!—Buoyant style, attractive, active, delightfully warm, smart, fit Jewish widow whose unique career permits Manhattan life style, country weekends, travel, very varied interests. Seeks similar, secure 60ish man, "healthy, wealthy and wise", nice, nonsmoker, sensual, fun, and free to share romance, companionship and much more. Real letter/photo please. 5089 ✉

Diminutive Blond—With blue-eyed soul - NJ, 40s, loves jazz, travel, photography, mountains, fireplaces and beards. Seeks man with similar interests for companionship, fun...? Photo please. 4785 ✉ ☎

Slim, Attractive Blond—Enjoys sports, great outdoors, museums, film and literature. If you enjoy the same, possess humor, wit, integrity, 38-48, nonsmoker - please respond. Note/photo. 5139 ✉

Handsome, Multifaceted Gentleman—40s, dynamic, accomplished, adventurous, artistic, creative, romantic, sensitive, sincere, intelligent, unique, 5'9", with sophistication and integrity. Seeking a feminine, contemporary, intelligent, fun-loving, sensual, high-spirited woman of great beauty inside and out. Must send photo/bio/phone - no answer without photo. 5116 ✉

Stunning, Sparkling, Statuesque—Infinitely fascinating, long-haired brunette, PhD, with amber eyes to die for and room-lighting smile, seeks a successful, stimulating, sensual divorced man, 38-55, who has emotional and intellectual depth and a sense of humor. 4750 ✉ ☎

Playboy Centerfold—I'm not, but warm, attractive, kind, loving, adventurous, intelligent Jewish female educator, I am. 49, divorced with grown children. Enjoy travel, music, theater, work, people and life. Seek male with similar qualities for sharing, caring, enjoying. Photo. 9274 ✉

Dynamic East Indian Male—5'9", 33, born USA, finance exec, amateur pilot, linguist, sports, jazz, and a great sense of humor - seeks athletic, 20s, Renaissance woman. Note/phone. 9279 ✉ ☎

The Touch Of Your Hand On Mine—Is the only missing element in my life right now. Is it missing in yours? Warm, intelligent brunette, 59 years young, has much love, passion and companionship to give to the right man. I am 5'3", slim, attractive Jewish widow, hoping to meet a special man, 60 plus, to share our needs as friends, lovers, confidants. Come grow old with me - the best is yet to be. 4749 ✉

Very Special Professional Woman—Bright, pretty, dynamic, analytical, artistic, accomplished, versatile, kind, stable, sensitive, trustworthy - seeks same in secure professional male, 46-56, for fun, best friend and commitment. Photo/phone/note. Nonsmoker. 5140 ✉

Are You Still Single?—Then - get moving. It is already 1992! If you would like to share your life with a cute future wife - that special person might be me. I am extremely young for 40 (in every way), very natural-looking, flexible and bilingual. If you have a definite desire for both marriage and children, then I want to hear from you. Please be eligible, honest, very successful and in the age range of 35 to 49. Only a brief letter and telephone number are required. 9312 ✉

Let's Volley!—Jewish female, 31, doctor, nonsmoker, looking for a rugged, romantic and secure, single Jewish male. I enjoy athletics, the great outdoors, culture, and mutually creative endeavors. Intrigued? Your serve! Note/photo/phone. 5099 ✉

Beautiful Brunette—27, slim, 5'4", educated, nonsmoker, secure, seeks professional Jewish male, 28-36, who is attractive, kind, educated and between 5'8" and 6'1". Will exchange photos if desired. Note and photo, please. 9289 ✉

Pretty, Cheerful Professional Lady—Seeks tall, gentle man, 45 plus, for friend, adventures, good tennis and... 5088 ✉ ☎

Attractive Jewish Widow—Queens resident, seeks tall, active and caring gentleman to share life's pleasures. 5138 ✉

Creative And Funny—Curly-haired, slim, romantic musician (classical/jazz), 44, seeks shapely, spiritually-conscious woman, 28-40, to share city/country life, love, laughter and pesto. Photo appreciated. 9314 ✉

I Know What I Want—But how do I get it? Maybe you're the first step. Jewish female, 31, 5'8", attractive redhead, great build, seeking Jewish male, 27-37, preferably professional (as I am), looking for fun, romance and honesty. Photo. 9268 ✉

Romantic Redhead—Seeks sane, sensitive, sensual man, 45 plus - for rare bird who loves to live and laugh despite high position. Should be professional/CEO. If chemistry is right, your interests become mine also - especially in spring. 5125 ✉ ☎

Last Chance—To say I'm in my 30s. Tall, fit, handsome white male. Passions: jazz and classical music, NYC life and a sensual woman who enjoys being with a man. PR director for large NJ company - I'm 45 minutes from NYC. I seek a real headturner, 25-35, bright professional with a great sense of humor. Race/religion unimportant - you are. Note/photo. 4747 ✉ ☎

Wall Street Mensch—With New Age soul. Kind, caring, creative, marriage-minded, single white male, 35, with warm aqua eyes, seeks smart, attractive, affectionate, outdoorsy, nonsmoking single female for wilderness days and Bohemian nights. Note/phone/photo. 4752 ✉

If You Were To Choose—The woman with whom you could spend many wonderful hours, would she be slim, Jewish, very pretty, 50-something, with two Master's degrees, thoughtful, responsive and gentle - and would you be a tall, active, accomplished man, 45-60, who is attentive and considerate? 5124 ✉

Back From Traveling—28, Jewish, 5'10", seeks down-to-earth, tall male who shares the same lust for worldliness, the outdoors, and desire for life's chances. Let's warm this winter up with a new friendship. 5119 ✉

Best-Kept Secret—Tall, distinguished NYC CEO, affluent, charming, very active, suburban NJ widower, upper 50s - with youthful ideas...adventurous, romantic, fun-loving nature. Seeks mature, worldly, cultured, strikingly beautiful, caring widow/recent divorcee, Christian, with a passion for life, love and all the delights of the senses - and wants it all again. Letter/recent photo/201-908 phone. 7983 ✉

Attractive, Dark-Eyed Italian—Slim, selective, 36, seeks handsome professional male, nonsmoker, for keeps. Photo appreciated. 5093 ✉

When You Attend Singles Events—Do you ever get the feeling that you have somehow mistakenly walked into the activities room of a sheltered workshop? If so, then I think you'll understand why I'm giving this a try. As uncomfortable as this process might be for both of us, it has got to be (hopefully) a better way to meet that special someone. I'm divorced, 44, 5'11", 140 lbs, with blue eyes and fair complexion. Attractive, intelligent, successful professional with Woody Allen mentality, Dick Cavett-type appearance and heart of gold. A classy guy who is genuine, worldly, warm, witty and caring. Have much to give one special lady. Please send phone and photo. I will reciprocate. 9299 ✉

Bright, Sensitive, Sensible—Christian, professional NYC man, 50, 6'3", seeks counterpart not adverse to prospect of having (adopting?) a child. 5072 ✉ ☎

Generous, Sincere—Very handsome, Harvard-trained MD - athletic, 32, diverse interests - seeks very bright, energetic, pretty Jewish woman with good heart, 25-31. Photo please. 9307 ✉

Striking Blond Illustrator—5'11", 32. Seeks adventurous and fun male companion. Photo/note. 9278 ✉

No "Turkeys" Need Apply—Desirable, romantic Westchesterite looking for a "winner": sincere, fit, quality man, 35-55. Note/phone/photo. 5128 ✉ ☎

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ASSORTMENTS

Assortments is a weekly feature. Personal rate is $33.00 per line. Flat rate is $49.00 per line. Nonprofit rate is $33.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

THIRTY-SOMETHING GROUP—Affluent Prof'ls, 30-49 - After-Work Bash: **La Maganette** - 825 3rd Ave. At 50th St. Wed., Feb 26, 6pm-11pm, $15pp. 535-2400

BEAUTIFUL BRITISH LADIES & ELIGIBLE BRITISH GENTLEMEN Seek friendship/romance/marriage with Americans. **English Rose Agency** (Dept NY), 2nd fl, Mill Lane House, Mill Lane, Margate, Kent, Eng. tel: 01144-843-290735

Business & Professionals Of NY - a div. of UJA-Federation for Jewish singles, 35-50, hosts lecture on "Terrorism: Beyond the Middle East" with int'l terrorism expert Yaron Svoray, on Mar 2, 6pm, at 130 E. 59th St. Couvert $30. Min $100 gift to 1992 campaign. Reserve by 2/26. **212-836-1683**

CALLAS Presents: Jewish Singles, 21-39. After Work Extravaganza - **Tavern On the Green, Thurs, Feb 20, 6pm.** Music, dancing, snacks. $18 pp. **Info: 212-502-0175**

Catholic Singles Matching Club—28th yr. · Professionals Program: BAs, MAs, MDs, JDs, PhDs, etc....25-65. 212-366-0446; 914-472-2021; 201-451-1012; 516-542-0330

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Ladies of Asia—Singles club, 212-986-8590 - February activity...cocktails

MAKE THURSDAY NIGHT—The most important night of the week. Group therapy for singles. Join us! **212-988-0110**

MANHATTAN SINGLES, LTD. SPECIAL "SADIE HAWKINS" PARTY At Posh Upper East Side Apartment SUNDAY, MARCH 1st - 6 PM Open Bar,Hors d'Oeuvres,Dinner,Dancin **$35pp OR $30pp w/friend of opposite sex.** This party limited to 150. RSVP A Must! **Ages 30-48.** Call Lana Gunn 212-744-8515

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Successful Jewish MEN (35-55): Free Introduction If Member by 1/25! (NYM, 10/7, Dan Greenberg article). Meet quality women (30-49). PhD interviewer. **877-0723**

Field's Dating, 212-391-2233—41 E. 42 St., Rm 1600, NYC 10017. Open 7 Days.

1992 Columbus Spirit Of Adventure Chris and the boys got all the credit, but it took three gals: Nina, Pinta and Santa Maria, to get them where they were going! In celebration of lady visionaries, we seek female applicants who have accomplished a "Great Adventure" (travel, cultural or intellectual) in the past five years, or who have a creative caper they dream of doing. Awards will be presented at NY Op-Sail Festivities, July 4, 1992. For details and an application, please contact: 800-433-0880.

40+—Cocktail parties, $15. (212) 340-8023. Small, selective groups. E/W Side Apts.

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ASSORTMENTS
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STRICTLY PERSONALS

SEND A WRITTEN RESPONSE Here's How:

STRICTLY PERSONALS
New York Magazine, Box # _____
P.O. Box 4600
New York, New York 10163-4600

Westchester Brunette—Attractive, slim, smart, seeks handsome professional man, 26-37. Photo. POB 70, Hastings-On-Hudson, NY 10706.

Attractive Doctor—30s, sincere, funny, Jewish, seeks warm, attractive young woman. Photo. 9272 ✉ ☎

Seeking Slim, Brainy Lady—With country girl looks and values, long hair, more cranium, fewer curves. I'm 37, 5'10", trim, Ivy-educated professional. I keep a healthy balance between Manhattan and New England. Outside work I'm a musician, cook, hiker, biker (non-motorized). I'm looking for that last(ing) relationship, and interested in starting a family. Please post letter and photo to...5094 ✉

Quietly Eccentric Woman—In the arts, with unusual intelligence and a genuine warmth that reveals itself gradually (late 30s, 5'8", attractive). Seeks single man, 35-45, nonsmoker, curious and patient beyond the obvious, who enjoys good film, adventurous dining, and feline creatures. I want to explore your interests too, in a committed relationship. Letter/photo. 5132 ✉

Beauty, Brains, Class—Jewish, 39, warm, caring, financially secure professional woman - interested in politics and urban affairs - seeks warm, funny, attractive, intelligent, successful, emotionally mature man, 40-50, for permanent relationship. Photo/note/phone. 4751 ✉

Vivacious, Tall, Attractive—Successful businesswoman - plays golf and tennis, owns homes in NJ and FL - warm, humorous and loving. Seeks compatible gentleman, over 45, who's handsome, secure, athletic, ready for a fun life and a happy, sincere relationship. 9291 ✉ ☎

NJ Hopeless Romantic—Cute, well-built, easygoing personality. Loves to go, do and see and be spoiled by Mr. Hopeless Romantic, who should be 40s-50s, have depth, character, very successful, generous and ready for the love of his life. 5097 ✉

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 729 BY MARY ANN MADDEN

Stovetop Publishing—the production of printed matter integrating text and graphics by means of a food processor.

I Can't Believe It's Not Heroin—synthetic designer drug.

Bushjacketsu—rubberized uniforms favored by Japanese waiters.

Above, Neology. Competitors are invited to invent and define one desperately current word or phrase.

Results of Competition 726, in which you were asked for **1.** A familiar quotation, and **2.** The silent reaction of a listener or reader.

Report: 1. "Tomorrow and tomorrow. . . ." **2.** Is that from "Annie Hall"? Yes. Well. You see how it went. Duplicated: **1.** "The majority of men lead lives of quiet desperation." **2.** Women, on the other hand. . . .; **1.** "Fourscore and seven years ago. . . ." **2.** Let's see, that's twenty times four and add the seven, so, uh. . . .
We omitted sources when none was seriously needed. Sort of like introducing Charles Darwin to Jane Goodall. Or something. Lively to see you. As ever it was, and ever will be.

First Prizes of two-year subscriptions to "New York" to:

1. "The drama is done. All have departed away. The great shroud of the sea rolls over Pequod, her crew and Moby Dick. I am escaped, alone to tell thee."
2. Call me Lucky.
F. Shipe, Springfield, Mo.

1. "You think just because you made a little money you can get yourself a new hairdo and turn yourself into a lady. Wellm you can't, because you're a common frump whose mother took in washing."—"Mildred Pierce"
2. And another thing—lose the shoulder pads.
Grace Katz, Dorset, Vt.
similarly: Amanda Burke, Ho-Ho-Kus, N.J.

1. "Give me the fullness of life like to the sea and the sun; give me fullness of physical life, mind equal and beyond their fullness; give me a greatness and perfection of soul higher than all things; and give me my inexpressible desire."—Richard Jefferies, "The Story of My Heart," 1883.
2. Oh, shut up.
David G. McAneny, Newtown Square, Pa.
sp. ment.: L. Solomon, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

1. "When Fortune cries, 'Nay, Nay!' to me, And people declare, 'You're through. . . .' "
2. What kind of a jerk, jerk would cry "Nay, Nay!" to you?
Miranda Loshin, White Plains, N.Y.

1. "I was a child and she was a child/In this kingdom by the sea/But we loved with a love that was more than love. . . ."
2. Nobody doesn't like Annabel Lee.
similarly: Ben Morgan, Catalina, Calif.; Wendy G. Glickstein, N.Y.C.

1. "I shot an arrow into the air,
It fell to earth, I knew not where."
2. Dial 911. I'll try to work his hat off.
Sheldon B. Akers, Amherst, Mass.

And Honorable Mention to:

1. "I am still of the opinion that only two topics can be of the least interest to a serious and studious mood; sex and the dead."—William Butler Yeats
2. In some cases, that's one topic.
Arlen Brodsky, Kissimmee, Fla.

1. "I'm as corny as Kansas in August/I'm as normal as blueberry pie."
2. Nice to meet you too, Mr. Vice-President.
Larry Laiken, N.Y.C.

1. "You're traveling through another dimension, a dimension not only of sight and sound but of mind, a journey into a wondrous world whose boundaries. . . ."
2. Uh, oh, Ventura Boulevard, and I missed the turnoff.
Richard Fried, Brooklyn

1."It was the best of times, it was the worst of times. . . ."
2. Not.
Ellen Burgher, Pleasantville, N.Y.
sp. ment.: Vanessa Reed-Edwards, Fort Lee, N.J.

1. "Mother of Mercy, is this the end of Rico?"
2. Coming soon, "Little Caesar II."
Carl Wolfson, Spring Valley, N.Y.

1. "Our revels now are ended. . . ."
2. Where did I park the car?
James Elward, N.Y.C.

1. "What else is there to tell? I am bad at interviewing people. I avoid situations in which I have to talk to anyone's press agent . . . I do not like to make telephone calls . . . my only advantage as a reporter is that I am so physically small, so temperamentally unobtrusive, and so neurotically inarticulate that people tend to forget that my presence runs counter to their best interests. And it always does."— Joan Didion, "Slouching Towards Bethlehem"
2. So which of us is perfect?
Barry Bellinger, Washington, D.C.

1. "Hello, I'm Dr. Lowenstein."
2. Hello, I'm Barbra Streisand.
John D. Rainer, M.D., Eastchester, N.Y.

1. "Oh, no! It wasn't the airplanes. 'Twas beauty killed the beast."
2. Falling off the Empire State Building didn't do him any good.
John Foshee, Austin, Tex.

1. "You won't have Nixon to kick around anymore."
2. Quick—where's the "Kick me" placard?
Barry Cutler, Sherman Oaks, Calif.

1. "Who steals my purse steals trash; 'tis something, nothing/'Twas mine, 'tis his, and has been slave to thousands. . . ."
—"Othello"
2. And I suppose you want bus fare back to New Jersey?
Lawrence Eisenberg, N.Y.C.

1. "Thursd. Nov. 20. Dull, rainy, warm. Morning did nothing. Went to Museum to get particulars of pneumonia, for Reardon's death. Wrote from 2:30 to 9, doing 4 pp.—a steamroller at work all day down in the street; maddening."
"Frid. Nov. 21. Dull, rainy. Did 4 pp."
"Sat. Nov. 22. My wretched birthday. Sunshine in morning, changing to rain."
—from the diary of Victorian novelist George Gissing
2. And I thought *I* had a bad week.
Tom Frenkel, Sunnyside, N.Y.

1. "If honesty did not exist, we ought to invent it as the best means of getting rich."—Mirabeau
2. Sure.
Del Pitt Feldman, N.Y.C.

1. "Mother died today, or was it yesterday."—Albert Camus, "The Stranger"
2. Or C. None of the above.
Len Elliott, Auburn, Wash.

1. " . . . And therefore never send to know for whom the bell tolls; it tolls for thee."
2. Tell 'em I've got the flu, but I'll be in tomorrow.
Raymond E. Benenson, Niskayuna, N.Y.

1. "And now we can look homeward even more, and move to set right what needs to be set right. And I will speak of these things. But let me tell you something I've been thinking. . . ."—George Bush, January 1992
2. Oh, thanks anyway, but we have a sitter.
Barbara Wolf, Anchorage, Ala.
similarly: Al Hattal, Potomac, Md.

1. "It's not whether you win or lose, but whether you win."—Donald Trump, "Trump: The Game"
2. Or lose.
John Blumenthal, Rye, N.Y.

1. "'Tis better to have loved and lost than never to have loved at all."
2. Tell that to Sean Young.
Michael Goldman, Los Angeles, Calif.

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1. "Well, sometimes you just don't like somebody."—Henry Ford II, firing Lee Iacocca, July 1978
2. Henry was a prophet.
Rita K. Farrelly, Bronxville, N.Y.

1. "I must down to the seas again/To the lonely sea and the sky/And all I ask is a tall ship/And a star to steer her by."—John Masefield
2. And don't forget your Visa, 'cuz they don't take American Express.
Shirley Stoler, N.Y.C.

1. "Beware you be not swallowed up in books. An ounce of love is worth a pound of knowledge. . . . "—John Wesley
2. Unless, of course, it's a Kitty Kelley book.
Shirley Brandsen, Zeeland, Mich.

1. "Fornication? But that was in another country, and besides, the wench is dead." —Christopher Marlowe
2. Well, she took her tape machine with her.
Mitsu Yamamoto, N.Y.C.

1. "Love means never having to say you're sorry."
2. You're sorry.
Jim Weis, Atlanta, Ga.

1. "Dedalus, you're an antisocial being, wrapped up in yourself. I'm not. I'm a Democrat: and I'll work and act for social liberty and equality among all classes and sexes in the United States of the Europe of the future."—James Joyce, "Portrait of the Artist as a Young Man"
2. Yeah, yeah, yeah.
Patricia O. Simmons, Louisville, Ky.

1. "By the shore of Gitche Gumee/By the shining Big Sea Water/Stood the wigwam of Nokomis . . . "
2. But is it near public transportation?
D. Lee Miller, Astoria, N.Y.

1. "The only thing we have to fear is fear itself."
2. Or the fear of fear itself, or the. . . .
Sheila B. Blume, M.D., Sayville, N.Y.

1. "Isolationism is dead."—Harry Truman
2. Tell that to Pat Buchanan.
Norman H. Levine, Los Angeles, Calif.

1. "Mirror, mirror on the wall, who's the fairest of them all?"
2. Please deposit 50 cents for the next three minutes.
Lucille Barnett, Portland, Ore.

1. "By the rude bridge that arched the flood/Their flag to April's breeze unfurled/ Here once the embattled farmers stood/And fired the shot heard round the world."
2. Yeah, I saw it on CNN.
Joel F. Crystal, Scarsdale, N.Y.

1. "I meant what I said and I said what I meant. An elephant's faithful, one hundred percent."—Dr. Seuss
2. Read his trunk. No new taxes.
Nancy Stark, N.Y.C.
sp. ment.: Susan McLellan, N.Y.C.

1. "I, Diana, take thee, Philip Charles Arthur George. . . ."
2. Pssst, I think she has an out.
Tim Hanley, N.Y.C.

1. "I don't know. I don't know!"—last words of Héloïse's Abelard.
2. Something in the way she moves?
Jan Leighton, N.Y.C.

1. "This is the Voice of Freedom, General MacArthur speaking. People of the Philippines, I have returned."
2. Did you remember the milk?
Andy Litsky, Washington, D.C.

1. "I will knog your urinals about your knave's cogscomb for missing your meetings and appointments."—"The Merry Wives of Windsor"
2. Gad. Now they just dock your pay.
Jan Streilein, Johnstown, Pa.

1. "What a piece of work is a man, how noble in reason, how infinite in faculties, in form and moving, how express and admirable in action, how like an angel, in apprehension, how like a god. . . . "
2. But just mention the word "commitment." . . .
L. Miller, Astoria, N.Y.

1. "yes and his heart was going like mad and yes I said yes I will yes."
2. I didn't catch all of that, Molly. . . .
Pauline McDonagh, N.Y.C.

1. "The relationship between your wonder child (soul) and your wounded child (ego) must be healed before you can connect with your essential self."—John Bradshaw
2. Is that like the thin person inside me signally frantically to get out?
Lin Shafarman, N.Y.C.
sp. ment.: John B. Rockwell, N.Y.C.

1. "Égoïste! Égoïste!"
2. Imbécile, Imbécile.
E. Stallworth, Willow Grove, Pa.

1. "The Wit of Cheats, the Courage of a Whore, Are what ten thousand envy and adore! All, All look up with reverential Awe, At crimes that 'scape, or triumph o'er the Law: While Truth, Worth, Wisdom, daily they decry—'Nothing is Sacred now but Villainy.' "—Alexander Pope, "The Progress of Vice"
2. Hey, tell me about it.
Lisa Klein, N.Y.C.

1. "In five years, the Corleone family will be completely legitimate, Kay."
2. We'll find work as flying pig-tenders.
Patricia Hyland, N.Y.C.

1. "Upon what meat doth this our Caesar feed,/That he has grown so great?"
2. Bet it's high in unsaturated fats.
Boo Blume, Sayville, N.Y.

1. "The water is wide, I cannot get o'er."
2. The MTA apologizes for the delay. . . .
Nancy Laurence, N.Y.C.

1. Call me Ishmael.
2. This gonna be a long story?
Philip Collins, Los Angeles, Calif.

1. "Above, the beautiful and the damned, the sacred and the profane, the walrus and the carpenter, or 1. What was. 2. What might have been. . . . "
2. What?
Jack Labow, N.Y.C.
similarly: Bill Jaker, Vestal, Va.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 729, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by February 28. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 30 issue. Out-of-town postmarks are given three days' grace.

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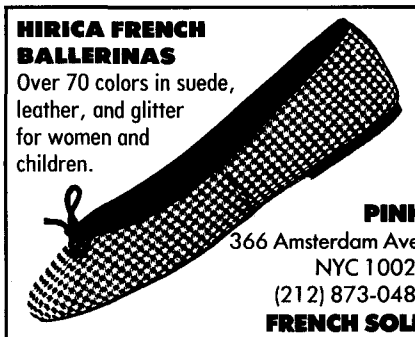
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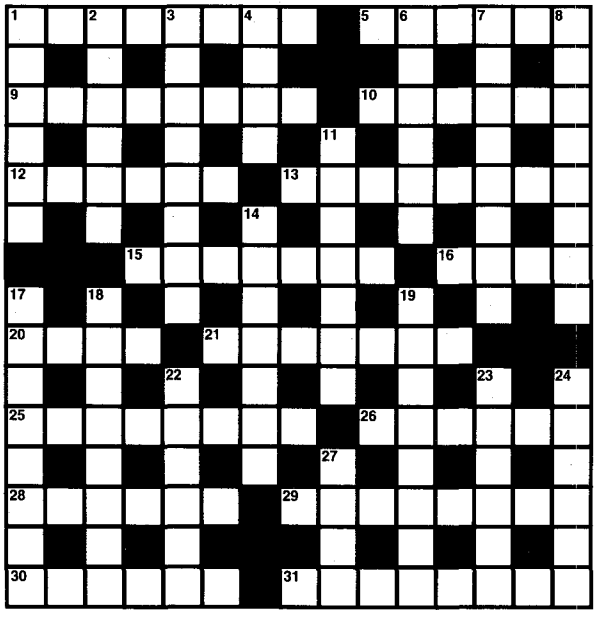
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Mixture in the yard. (8)
5 Breaks through the defences despite bad weather conditions. (6)
9 Scan the border and all move together. (8)
10 Prohibit an article of fruit. (6)
12 Pupils may, finding girl unpunctual. (6)
13 Journey having commenced—by tube? (5, 3)
15 Killed as a result of a fall in part of the garden. (7)
16 Song invariably included. (4)
20 Approve recipe requiring a green pod. (4)
21 Lead on. (7)
25 Old training manual. (8)
26 Soldiers give up and withdraw. (6)
28 You might get dripping from it, but not lard. (3-3)
29 Endless fighting at home keeps the blood flowing. (8)
30 Rumour passed on by relation. (6)
31 Trouble of a fluid nature. (3,5)



DOWN

1 May be seen flying from rotter in spy organisation. (6)
2 Protective wear for gas? (6)
3 It's obvious the vessel will capsize. (8)
4 Almost upset hard liquor. (4)
6 The four-o'clock service? (3-3)
7 A boxer's training may hold up the traffic. (4, 4)
8 Leash may buckle to him. (8)
11 Rouse, with something burning. (7)
14 Delay between sentence and release? (4-3)
17 Lacking conviction but transformed in action. (8)
18 Waves of destruction? (8)
19 Illness not many get—thanks to this herb. (8)
22 Foreign soldier not long enough here to request a pay increase. (6)
23 Wishing you hadn't set rook on another bird. (6)
24 Increasingly enthusiastic performer at the wake. (6)
27 Turn up the gas ring for the pudding. (4)

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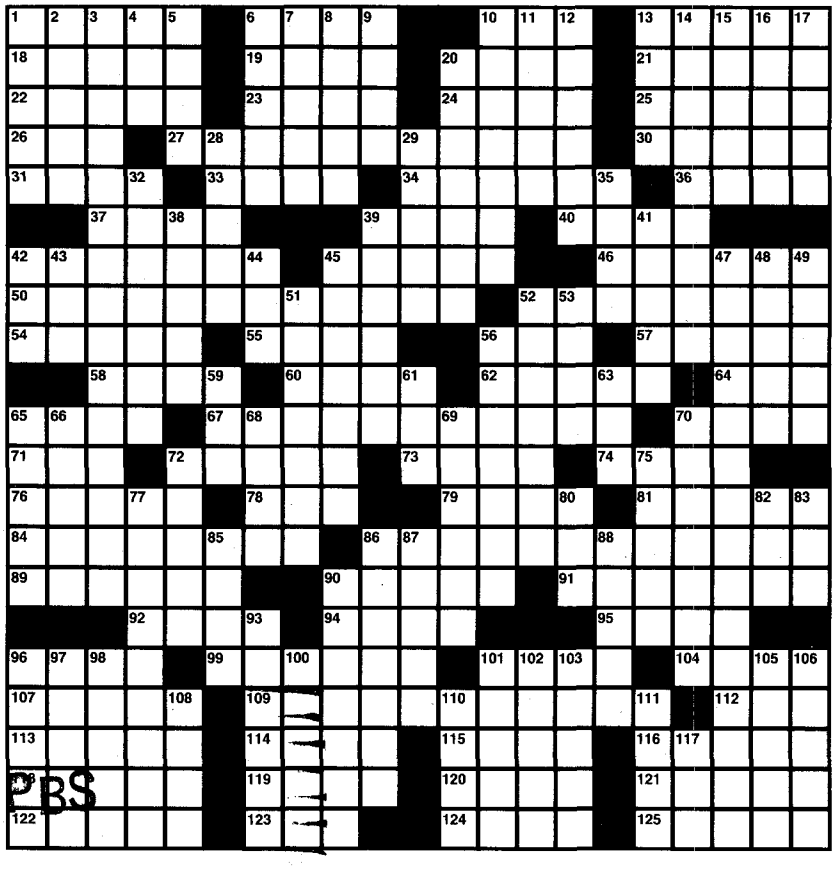
'SEE 67-ACROSS' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Right-hand page
6 Greek love god
10 Rep.'s opponent
13 Smiling broadly
18 Knock for ——
19 Verne captain
20 Singer Coolidge
21 Modern Persian
22 One of the Christies
23 Schnitzel meat
24 Equally matched
25 Burdened
26 Shakespearean fuss
27 Oafish leapers?
30 Shoot from ambush
31 Cowboy's concern
33 Mona of the Louvre
34 Loewe's colleague
36 Staccato marks
37 Diva's big moment
39 Embargoes
40 Topic: abbr.
42 "The Material Girl"
45 To a large degree
46 Platter spinner
50 Be unschooled in leaping?
52 Living being
54 Cup, in Cannes
55 Not worth —— cent
56 "—— 'nuff!"
57 Exorcist's quarry
58 Coffee-brewer, for short
60 Room extensions
62 ". . .Cuckoo's Nest" author
64 Poker-player's prize
65 Regatta needs
67 Reason for this puzzle
70 Schedule information
71 Prefix for corn or verse
72 Clubbed
73 Lessen: abbr.
74 Penn who wed 42-Across
76 Verb form
78 —— Zeppelin
79 Not slack
81 Ire
84 Sneezers' nemeses
86 Village where everyone leaps?
89 Synthetic
90 Vouchers
91 Decanters of a sort
92 "Thin Man" role
94 Put on the payroll
95 Vassal's acquaintance
96 Did a takeoff on
99 One lacking in pigment
101 Nasty cut
104 Basilica area
107 Pay up
109 Warsaw leaper?
112 Bagel's go-with
113 Orchard
114 Gardener at work
115 Ceremony
116 The Donald's ex
118 Quartet, doubled
119 Lackaday!
120 "No man —— island"
121 Skin paste-on
122 "We hold —— truths. . ."
123 End of Butterfly's name
124 Love, in tennis
125 Put forth energy

DOWN

1 Bombay blueblood
2 Escape detection
3 Denver leaps?
4 You, familiarly: Fr.
5 Oil combo
6 Poem's farewell
7 Tall grasses
8 Midwest metropolis
9 Try one's wings
10 Varied
11 Never-ending, to Keats
12 Personages
13 Is on the sick list
14 $1000 leap?
15 Theft from a car, often
16 All thumbs
17 Baseball teams
20 What a sorry sinner does
28 Venezuelan plain
29 Tartan pattern
32 Sleeps lightly
35 Discourteous
38 Kind of tube
39 Bale
41 Like some glittering eyes
42 Shopper's stop: abbr.
43 Before a B
44 Lawyers' org.
45 Subdued
47 Where leaping got started?
48 "—— with a View"
49 "Fiddler" matchmaker
51 Electra's brother
52 Raise the spirits
53 Ponselle or Parks
56 Airport porters
59 "Miss Saigon" heroine
61 Mournful
63 Vocalized pauses
65 Bizarre
66 Lend —— (hearken)
68 Tattled
69 Small-dress category
70 Trumpet blast
72 Take care of
75 Estuary tidal wave
77 Bird leaps?
80 Twitch
82 Ram's mate
83 M.D.s' associates
85 Poet Pound
86 Black eyes
87 St. Petersburg's ballet
88 Thomas ——, 16th C. satirist
90 Valparaiso citizen
93 First-magnitude stars
96 Insiders' jargon
97 Bird-cage item
98 Wax dramatic
100 Yale song word
101 Deceiving appearance
102 Place for an offering
103 Exec's scribe
105 Underwater tracker
106 Glorify
108 Chapeau's site
110 Cal.'s neighbor
111 Hitchhiker's quest
117 Rub the wrong way



1462 PBS

Solutions to last week's puzzles appear on page 164.

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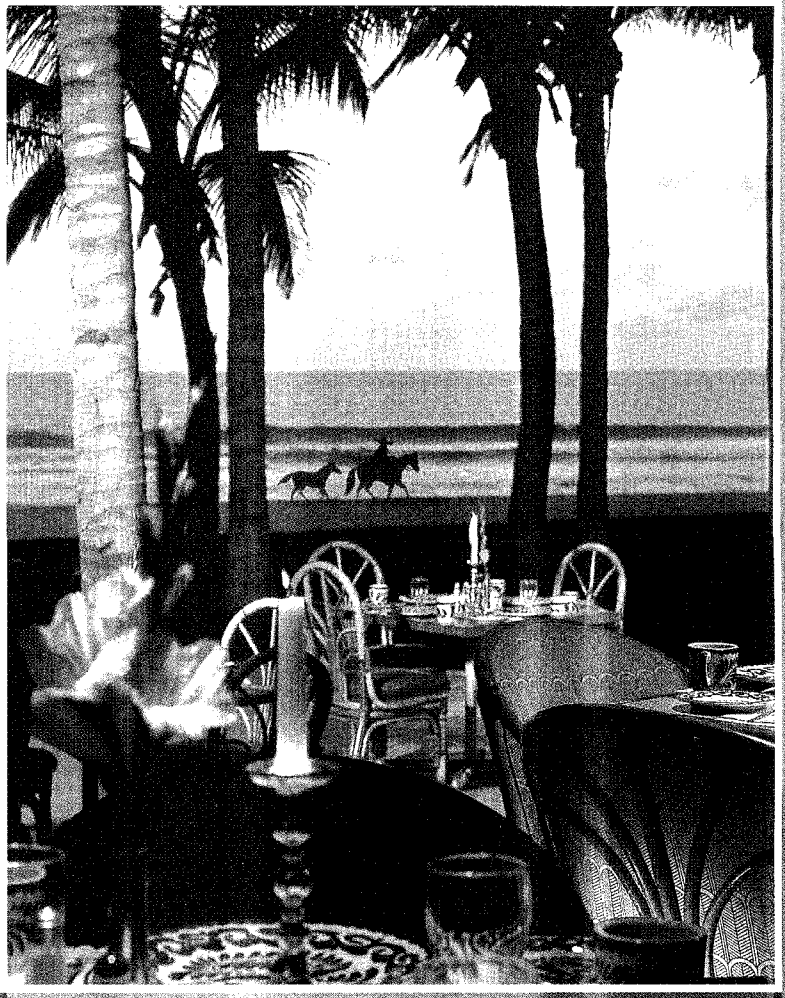

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